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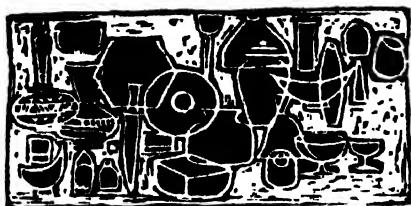
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WHEN I think of India, I think of many things : of broad fields dotted with innumerable small villages : of towns and cities I have visited ; of the magic of the rainy season which pours life into the dry parched up land and converts it suddenly into a glistening expanse of beauty and greenery ; of great rivers and flowing water ;.....of people, individually and in the mass ; and, above all, of the Himalayas, snow-capped, or some mountain valley in Kashmir in the spring, covered with new flowers, and with a brook bubbling and gurgling through it. We make and preserve the pictures of our choice.

JAWAHARLAL NEHRU

From *The Discovery of India*



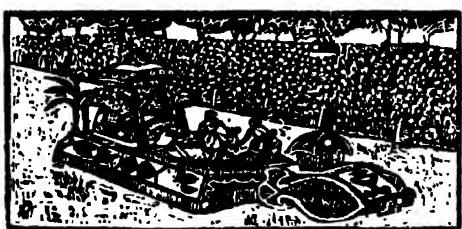


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INDIA TODAY

BE cautious about the man who sets himself as an expert on India; listen to him by all means, but remember he may be wrong. Others have been wrong on India, exceptionally gifted men like Macaulay who found no tasty fruit here, and the Abbe Dubois who, after having lived in south India for forty years, said that India had no fragrant flowers.

It is a rare person who is right on India every time. We have too vast a geography and too long a history for that. Our regional variations are too many to admit of easy generalizations. The rules are riddled with exceptions.

Variety. That is the visitors' most vivid first impression. Variety in landscape, in colour, in costume, in facial features, in food, in language, in shapes of houses, in names, in the very trees that grow. Even the sari, symbol of India, is worn in numerous styles.

This variety has bewildered many observers. In fact, it used to be the fashion till a few years ago to write books to prove that there were several Indias but no India. It took a keen eye to note the common purpose animating us. What common institutions we had were put down to the rulers' bounty. But few people who see us now doubt that there is an India.

Impatience and irritation with many things Indian can be conquered if only it is remembered that we are living at once in several centuries. A diesel bus halts to let a herd of water buffaloes cross the road. Le Corbusier builds one of the world's most talked-about townships in Chandigarh, but among the workers are women who carry sand in iron trays on their head. A jeep breaks down and is pulled to the nearest service shop by a team of stalwart oxen, with gentle eyes and stately horns. The foundation tablet of a research laboratory is



laid, but the moment perhaps been fixed by astrologers who have employed calculations that go back to the time when our forbears first discovered the decimal system.

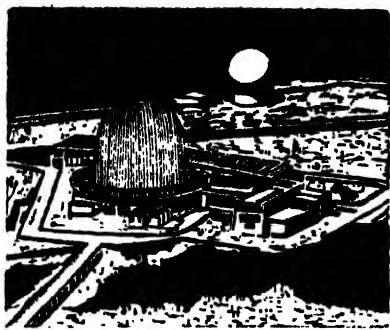
The ancient is everywhere, but the new is preferred. In villages centuries-old silverware is being melted down to be re-beaten into 'modern' vessels. No longer does the builder in the village use the wooden pillar for farmers' houses. Playthings of *papier mache* painted over in authentic folk colours are bought by the sophisticated for their mantelpiece, while the rural people buy plastic dolls.

Modernity is inevitable. Our ancient heritage is no doubt rich, but the future, we realize, lies with science and technology. For more than a century, we have yearned for them for they alone can enable us to live better. They alone will make us the equals of other nations. Freedom is dear to us not only for itself but because it has given us the opportunity to harness science and technology for more food, more houses, more clothes, more milk and more medicines for the people. That is why we built Bhakra Dam, 740 feet high, or took up the Damodar Valley Scheme, which is another T.V.A. ; or set up steel plants with other nations' help. While women in the villages pound grain as women did at the time of the Mohenjo-daro civilization, 5,000 years ago, we are among the nations trying to harness the atom for industrial power.

Let us take stock of only the last seventeen years, the years we have been a sovereign state.

August 15, 1947—Partition and Freedom ; January 26, 1950—Constitution and the Republic ; the middle of 1951—the First Five-Year Plan ; early 1952—a national election with 170 million voters ; 1956—the Second Five-Year Plan ; 1957—the second general election ; 1961—the Third Five-Year Plan ; 1962—the third general election. These dates and signposts do not tell the whole story. It is a tale of hope sometimes tinged with despair. The inertia of ages, the economic and social contradictions in the country, the very problems created by progress such as the transport snarl and lack of schools, hospitals, jobs and household goods—all these have made for occasional scepticism. With a revolution in expectations there are doubts and a demand for quick results. International comparisons are made, and growth rates are a common topic of discussion. But, by and large, we have not done poorly. In the first ten years of planning, grain output went up by nearly half to 76 million tons, and industrial production by 94 per cent. Some 20 million acres were newly brought under





irrigation ; power production was more than doubled, large deposits of oil were discovered, mills set up to make more steel, fertilizers and heavy machinery, and 47,000 miles of roads laid. During the same decade the number of school-going children rose from 23.5 million to 43.5 million, and 4,000 more hospitals and dispensaries were opened. The national income went up by 42 per cent. Improvement in public health has led to a marked increase in the expectancy of life. A child born in the decade 1931-41 was given only 32 years to live; a child born now can hope to live for 47.5 years.

The Third Plan, launched in April, 1961, set itself more ambitious targets. By 1966 it expects an annual production of 100 million tons of grain, 8,300 million yards of cloth, 90 million tons of coal and 7.8 million tons of steel. Work has already begun on the formulation of the Fourth Plan which is animated by a desire to provide a minimum income for all soon, while taking the country nearer towards industrial self-sufficiency.

Rural India discovered its rights with Mahatma Gandhi, and now it is discovering its opportunity. This awakening is both the cause and result of the Community Projects which have been described as the agent of a silent revolution. They have taken the idea of planned development to most of India's half a million villages, and provide a striking example of the harnessing of popular initiative to meet local needs. Recently the State Governments have transferred a large share of administrative power to Panchayats—councils elected by villagers.

We are asked about the caste system. Untouchability has been abolished by law, though it may linger in subtler forms transformed into preference patterns. The universal, uncompartmentalized vote and the wise safeguard that, in the Union Parliament and in the State legislatures, at least a sixth of the total strength must consist of the scheduled castes and tribes, have worked a lifetime's change in less than a decade.

Will democracy live and grow in India ? That is a question asked not only within our frontiers. Hierarchy, immobility, ignorance are still too widespread for the claim to be made that democracy informs our every thought and act. And, of course, there is the explosive challenge of poverty. Western Europe and North America had a long period of time in which economic evolution and constitutional advance could resolve their frictions. India has to make the leap from economic backwardness to modernity without the aid of a well-



developed middle class. Democracy for us is a faith, but it is a faith that is being tested. As Jawaharlal Nehru often said, results alone will retain democracy in Asia. The test is in the flow of goods—how soon, how much.

This emphasis on results, on materials, on mundane and workaday things often disillusion those Western visitors who go to India hoping to find a reign of unsullied *Vedanta* and *Yoga* and Gandhism. To be sure, they will meet people of extraordinary spiritual attainments, but they are more likely to notice that the great mass is engrossed, as elsewhere, only in commodity. It is an old problem, this chasm between a nation's best and its average, between the thought of the masters and the desires of the men. 'Getting on' is the current slogan of India. It is almost as though the Gandhian values are gone and forgotten.

Almost, but not quite. It was the great grace of the Mahatma that he preached no do gma. And Gandhiji resisted being institutionalized. The economic and political consequences of the War and Partition and Freedom have obscured Gandhism, but it is blindness to believe that Gandhism is a museum piece. Gandhian ideas are to be seen in the rural development programmes, in the reform of Hindu society, in our foreign policy and more in the adherence to peaceful methods of change.

Like the Gandhian legacy, India cherishes the legacy that Jawaharlal Nehru has left behind—constitutional democracy, economic development, secularism and friendship for all nations. At home India wants to secure for the people the wherewithal of a good life in conditions of freedom and equality. In her international dealings, she is pledged to work for a world without violence and hatred and injustice.

Go to the villages or spend the Holi or Diwali in any city. You will know that the Indian people know how to laugh. There is rhythm and dance in our people. We are again on the main road of history. We are determined to march on. If we have a past we have a future too. Two things we are indeed proud of—that we have free speech and that we do no window-dressing. We want to be liked for what we are and what we will be.





LAND, HISTORY AND PEOPLE

THE LAND

FEW, among those who visit India, describe it in the same terms. The reason is that the real character of the country is masked by its continental dimensions. Not many have the time, opportunity or patience to see the country in its entirety. Here, it is easy to mistake the part for the whole, and the trivial for the vital.

Consider the country's vastness and you will readily appreciate its great diversity. It spreads 3,217 km. (2,000 miles) from the icy heights of the Himalayas in the north to the tip of Cape Comorin in the tropical south, and about the same distance from Gujarat in the west to Assam in the east. The country encompasses geographical conditions, climate, scenery and people as diverse as those in Europe or the Americas. It has some of the tallest peaks, the longest plains and the wettest, the hottest and the coldest regions in the world.

But nature intended India to be a distinct entity. Marked off from the main land of Asia by the Himalayas and with the sea on three sides, it possesses a unity of its own which has left its impress on the people's mode of life and thought. Thus we have a picture of the country's vastness and oneness, of its diversity and unity. It is important to keep this in mind for it is the key to the understanding of much that you will observe in India.

The great land mass of India (3,263,377 sq. km. or 1,260,000 sq. miles) falls into three natural regions: the Himalayas in the north, the peninsular Deccan Plateau in the south and the Indo-Gangetic Plain in between. Adorning the Himalayas are the lovely vales of Kashmir and Kulu. The great rocky barriers shield the country from freezing northerly winds, intercept the moisture-laden monsoons, and feed the mighty Indian rivers.



South of the Himalayas lies the vast (2,413 km. or 1,500 mile) fertile Indo-Gangetic Plain, the cradle of Aryan civilization, a seat of great empires and scene of remarkable achievements. In its north-west, on the river Yamuna, lies India's metropolis, Delhi. In the heart of the great Plain on the holy Ganga, sprawls picturesque Varanasi (Banaras), as ancient as any living city, a great centre of Hindu faith and learning. Here in the Deer Park, at Sarnath, the Buddha unfolded his message of compassion to suffering humanity. To the east of Varanasi is Patna, formerly Pataliputra, the capital of Asoka the Great. Between Patna and Calcutta lies India's Ruhr, a great industrial belt rich in minerals and coal.

The triangular peninsula in the south has the Vindhya hills for its base and the jagged Ghats, lapped by the waves of the sea, on either side. The hill ranges of the Ghats converge on the blue mountains of the Nilgiris on which lies Ootacamund, the playground of the South. In the north-west of the peninsula lies Bombay, India's chief emporium for trade with the West. About 402 km. (250 miles) to the north-east of Bombay are the renowned cave paintings and sculptures of Ajanta and Ellora. Down south, along the narrow stretch of the west coast, are the luxuriant tropical forests of Kerala studded with peaceful lagoons. The peninsula is a seat of India's ancient culture which finds expression in great temples and in dance, drama and music.

The country runs through the entire gamut of seasons. Summer, April to June, is generally hot, though the many hill resorts in the country are delightfully cool. The monsoon rains, (July to September) convert the dry thirsty land into a vast expanse of glistening verdure. Between October and November the country has a brief spell of autumn. Winter, November to January, and spring, February to March, are pleasant. North India is at times sharply cold during these months and there is snowfall in the hills.



HISTORY

The story of the Indian people goes back to the misty past. As early as 5,000 years ago, civilized communities were living in India in planned cities with public bath and excellent sanitation. They wore cotton garments, adorned themselves with jewellery, and fashioned lovely toys for their children.

How and when these highly urbanized people disappeared from the scene are questions which cannot be answered yet. They were perhaps submerged by the successive waves of Aryans, who began pouring into India through the mountain passes of the north-west. In time, a new pattern of life emerged from the fusion of the Aryans and their predecessors.

The Aryans

The sport-loving, pastoral Aryans evolved a type of rural life which has remained basically unchanged to this day, and to their functional organization of society is to be traced the origin of the caste system. They worshipped the sun, the moon and the rivers, and composed songs in praise of them. Their spiritual efforts are enshrined in the *Vedas*, and the *Upanishads*. Their two famous epics, the *Ramayana* and the *Mahabharata*, have powerfully influenced the people of India through the ages. Their contribution to science included the decimal system of notation and the concept of the zero. They developed an efficient system of medicine and surgery. The tales and fables with which they entertained their children found their way to the Western world as the *Arabian Nights* and *Aesop's Fables*.



Buddha and Mahavira

With the passage of time, many undesirable tendencies made their appearance in Hindu society. Gautama Buddha and Mahavira led the revolt against the established order about the 6th century B. C. The former wanted the people to lead an ethical life and follow the principle of the Golden Mean. The latter laid emphasis on *ahimsa* or non-violence, the source of pacific strain in Indian thought.

Alexander's Invasion

The West made its first contact with India through Alexander's invasion in 326 B.C. The Greek incursion left its mark on Indian art and mythology, while the West borrowed from Indian science and mathematics.

Asoka the Great

The first Indian empire was founded, soon after Alexander's withdrawal, by Chandra Gupta Maurya, grandfather of Asoka the Great. Soon after he came to the throne in 273 B.C., Asoka fought a war of conquest in Kalinga (modern Orissa). The tremendous loss of life in battle produced in the emperor's mind a deep revulsion against violence. He embraced Buddhism and decided to conquer



men's minds only with love. Monolithic pillars, inscribed with the rules of conduct he wanted his people to follow, were erected throughout his far-flung empire. Asoka sent missionaries to Central Asia, Kashmir, Burma and Ceylon to spread the message of the Buddha.

Greater India

With the dawn of the Christian era began another fascinating period of Indian history. Merchants, priests and artists left the shores of India and founded settlements in Java, Sumatra, Bali, Cambodia, Thailand and Malaya. These settlements in time grew into kingdoms, and the inhabitants of these lands adopted the Indian way of life. Indian philosophy, religion and art thus began to flourish in almost the whole of South-East Asia.

Golden Age of Indian History

The confusion that followed the decline of the Mauryan empire was cleared up by the Guptas (320 to 495 A.D.), who ushered in the 'Golden Age of Indian History,' a period of remarkable achievements in the arts, culture and material prosperity. The finest cave paintings and temple sculptures are ascribed to this era.

Muslim Impact

The next important phase of Indian history began with the impact of Islam in the 8th century. First came the Arab traders and invaders, then the Turks and the Afghans and, finally, the Mughals. The Mughals, who made India their home, were great builders and their monuments include the Taj at Agra, the Red Fort at Delhi and the majestic palace of Akbar at Fatehpur Sikri. Excellence was achieved in miniature painting, Kathak dance and in music.

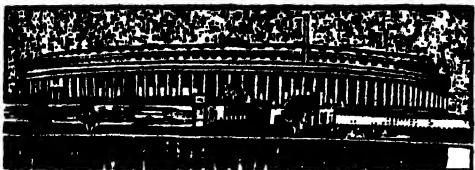


British Period

The British, who came to India for trade, acquired political power, taking advantage of the instability of the time. The British rule brought many benefits to the country. Its impress can be seen today in the country's system of administration, in the English language which is widely learnt, and in many Western values which are cherished.

Modern India

British domination, however, resulted in economic impoverishment of the country. Inexpensive mass-produced goods made in Britain replaced the artistic products of Indian handicrafts and



compelled Indian artisans and craftsmen to fall back on the land. But the land was neglected and yielded too little for the too many who depended on it. So the people, who had not forgotten their glorious past, awakened to a new political consciousness and launched a non-violent movement for freedom under the leadership of Mahatma Gandhi. Their long struggle was crowned with success on August 15, 1947, when India emerged an independent Dominion. Later, on January 26, 1950, India became a Republic but continued to be a member of the Commonwealth.

Under the Constitution, which enshrines the aspirations of our people and the best traditions of democratic liberties, India is a Union of 16 States and 9 Centrally-administered territories. The executive power of the Union vests in the President who is advised in the exercise of his functions by a Council of Ministers led by the Prime Minister. India's Parliament comprises the *Rajya Sabha* or Upper House and the *Lok Sabha* or the House of the People. Within the frame-work of the Constitution all citizens enjoy equal rights and liberties irrespective of caste, sex or religion. If these are infringed, the citizen can seek the intervention of the judiciary which is independent of the executive.

India, with an electorate which is the largest in the world, has held three general elections. She has carried out two Five-Year Plans to raise the people's standard of living, reduce economic disparities and lay the foundations of prosperity. The Third Plan, which is bigger and more ambitious than the first two, is in progress and the people are determined to make a success of it.

THE PEOPLE

If you are hoping to meet the typical Indian you are likely to be disappointed for he is as elusive as the typical American or the Russian. The Indian may be tall and fair or dark and short. He may be highly intellectual and sophisticated or the most ignorant.

In your travels through the land you will come across diverse physical types, costumes and customs that make the country so interesting. The variety of India's 440 million people, a seventh of the entire human race, is the result of their chequered history. From the clash and eventually the fusion of the Aryans with the pre-Aryans, including the highly civilized Dravidians, emerged the basic pattern of the Indian people. This was enriched by the influx into the country

of the Greeks, Mongols, Scythians, Parthians, Kushans, Huns, Arabs, Turks, Afghans and, lastly, the Europeans. Many and varied, therefore, are the strands out of which the fabric of India's national life has been woven.

Thus the national culture that has evolved over many centuries has a remarkable capacity for adjustment. Compromise, which was a historical necessity, became in time a marked national trait. It found expression in the caste system which was an attempt at social integration, at finding a place in the social organization for all the disparate elements in ancient society. It manifests itself also in the system of joint family, the institution which makes it possible for three or even four generations of Indians to live under the same roof without discord. It accounts for the old and the new lying cheek by jowl everywhere in India, the existence side by side of the latest jet aircraft and the oldest mode of transport, the bullock cart.

The two dominant elements in India's population are reflected in its languages. Of the 14 regional languages listed in the Constitution 10 trace their origin to Sanskrit, the literary language of the Indo-Aryans, while the remaining four have been strongly influenced by Tamil. Hindi, the most widely used language is the official language of the Union, but English retains its popularity as, the medium of instruction for higher education, the language of administration and of the elite. Leading dailies and a large number of magazines are brought out in English.

Almost all the principal religions of the world are represented in India. Hinduism claims the largest number of adherents, followed by Islam and Christianity. Sikhs, Buddhists, Parsis, Jains and Jews enrich the religious mosaic.

Underlying the diversities of race, language, religion and dress is the fundamental unity of the people, based on common influences shared over many centuries. Since the dawn of history, the people have conceived of their motherland as a distinct entity. A great ambition of the country's rulers—whether they were the Mauryas, Guptas, Mughals or the British—was to bring the country under a single political system. Even when the people were wanting in political cohesion their unity was maintained by the cementing force of a common way of life and culture. From north to south and west to east, the people of India responded in the same way to the great movements led by saints, reformers and poets. The struggle for free-



dom and the common endeavour today to attain well-defined social and economic objectives have further strengthened the bonds of unity.

The amazing continuity of Indian civilization over the past 5,000 years underlines its adaptability. Without losing its moorings, Indian society has changed from time to time under the impact of foreign influences and internal pressures. Its dynamism has never been more obvious than during the past seventeen years of freedom. Sweeping changes have been effected in the social structure. For instance, the practice of untouchability in any form has been made a penal offence. Also, for the first time, provision has been made in law for divorce in Hindu society. Another step forward has been the grant of the right to women, along with men, to a share in ancestral property. Women are now well represented in most spheres of national life. The caste system has lost its rigidity and inter-caste marriages are becoming frequent. These and other reforms represent the response of Indian society to the needs of modern times. They mark yet another phase in the evolution of the Indian people.



RELIGIOUS AND PHILOSOPHICAL TRADITIONS

THE earliest inhabitants of India appear to have lived in the midst of dense forests, so most of the earlier myths of the Indian people are about tree spirits, *yakshas* and *yakshis*, snake spirits, *nagas* and *nagini*s, dryads and jinns. The earth itself is personified as *Aditi*, the mother goddess. And the storms and violent phenomena of nature are symbolized by a god who resembles Siva.

In the remains of the ancient cities of Mohenjo-daro and Harappa, the earliest relics of civilization in India, we come across images of the mother goddess and of Siva, as also his trident.

The Aryan tribes who began to cross the Hindukush, about fifteen centuries before Christ, were mainly a pastoral people driving their



herds of cattle to better pastures, racing in chariots, and intent on conquering the vast spaces of India. At every step their progress was challenged by the high ranges of the Himalayas and intricate jungles. In the hymns and poems, composed by them during their progress towards the Indo-Gangetic Plains, several deities appear, who are personifications of the natural forces which they feared and worshipped. Agni, the fire; Varuna, the all-encompassing spirit of heaven; Rudra, the force of storms; Usha, the dawn; Surya, the sun, are sung to or talked about with reverence.

Soon after they settled down, the enquiring Aryans began to speculate on the mysteries of life and death. In the hymn of creation in the *Rig Veda*, the Aryan poet speculates, with an uncanny boldness of vision, about the origin of the universe. Already, the early Hindu theory of the universe, as arising from movement in the primeval spirit, is indicated :

Non-being then existed not, nor being:
There was no air, nor heaven which is beyond it.
What motion was there ? By whom directed ?
Was water there and fathomless abysses ?

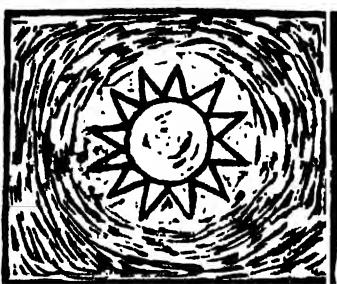
Death then existed not, nor life immortal ;
Of neither night nor day was any semblance.
The One breathed calm and windless by self-impulse :
There was not anything beyond it...

The nomadic Aryans who had brought fewer women with them began to intermarry with the indigenous people. Through the intermingling, some of the naive poetry of the conquerors absorbed the beliefs and practices of the conquered.

Thus the gods of both began to be worshipped together, according to the practice of henotheism, by which each god is exalted to the supreme place at one time. Also, the doctrine of birth and rebirth in *samsara*, according to good or bad deeds, seems to have been taken from the Dravidians and made into a popular belief.

To integrate all the disparate elements in a single special order, the Aryans divided the society into four classes or castes based on the nature of men's occupations. This division, which was flexible at first, became rigid in time.

Already, in the process of assimilation, tensions had arisen in this mixed society. And some of the men of the second highest caste, the





Kshatriyas, and many more of the first caste, the Brahmans, began to retire into the forests, to think out the problems of Life and Death and of the relationship between man and man. The sayings of these thinkers later took the form of *Upanishads*. There are many points of view expressed in the aphorisms, fables and proverbs in these books, but one main doctrine emerges : There is a Supreme God, Brahman, the One. From the sheer compulsion of Desire, this One split Himself into the Many. Thus the universe arose, with a corresponding desire in the hearts of the Many to seek Union with the Supreme One, to become one with Brahman. The way enjoined for this Union is meditation and prayer.

The exalted doctrine of the *Upanishads* was, however, mixed up by the priests with superstition and elaborate ritual. There was need for reform and both Jainism and Buddhism sought to rid the society of the evils that had sprung up.

Prince Gautama, founder of Buddhism, heir to a small principality, was a sensitive young man, who felt the cruelty of life, of sickness and death. He sought, through discussion with the Hindu divines, a way out of human misery. In his despair at not finding one, he meditated under a *pipal* tree in Bodh Gaya, and achieved enlightenment, becoming the Buddha, the Enlightened One. There is, he said, no escape from suffering in the birth and rebirth to which beings are committed. Only the moral path of right thought and right deed and the practice of *Karuna* (compassion), can relieve human sorrow. The Buddha did not speculate about God, but considered salvation to lie in the attainment of *Nirvana* or freedom from the cycle of birth and death. The rich as well as the humble found solace in the message of the Buddha.

Another prophet, with a similar attitude of tenderness towards all created beings, was Mahavira the Jina. And his belief in non-violence was added, in time, to the doctrinal beliefs of Hinduism.

While the religious and philosophical beliefs of the early Hindus are summed up in the *Vedas* and the *Upanishads*, the story of the Aryan progress into the plains of India seems to have been recorded in the two great epic poems, the *Ramayana* and the *Mahabharata*. The kings and queens, who figure as heroes and heroines in these stories, were later deified. The *Ramayana* has exercised a profound influence on the life and thought of the Hindus throughout the ages and all over the world. Krishna, the most prominent character in the



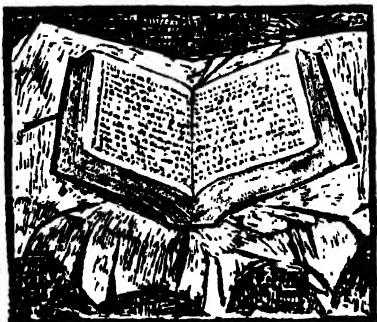
Mahabharata, later became one of the most favoured symbols of the human aspiration for union with the divine through the allegories of the love for him of Radha, representing human desire.

Between the fourth and ninth centuries, to the various ancient gods of the Vedic period—Brahma, Agni, Surya, and Indra—were added the names of Vishnu, Sakti and a host of *apsaras* (flying angels), demons and spirits, making a vast pantheon, represented in the temple sculpture and in painting for generations with incredible mastery of form and feeling.

The conflicts of opinion between Buddhism and Hinduism on the one hand, and within the fold of Hinduism on the other, seem to have given rise to many variations of the main doctrine of the *Upanishads* about the One and the Many. These doctrines and interpretations constitute the systems of *Darshanas*, philosophical systems, ranging from the most abstruse idealism, based on subjective theories of knowledge, to materialism and realism. The enormous body of Hindu religious doctrines, practices and beliefs was codified, during the medieval period, in the books called the *Puranas*, a kind of encyclopaedia of the Hindu faith.

The variegated beliefs of Hinduism received the influence of Islam and Sikhism as well as Christianity. One significant result of these contacts was to strengthen the faith in one God. The country gave birth to many philosophers, who emphasized the essential unity of all religions. God, they said, was the same by whatever name He was known, whether He was worshipped in a temple, a mosque or a church.

The reform movements of the nineteenth century have tended to introduce rational concepts into Hinduism. And the humanistic interpretations of philosophers like Gandhi, Tagore and Radhakrishnan, have tended to equate Hinduism with private conscience in the new secular democratic society.





FESTIVALS OF INDIA

THE festivals of India have all the sparkle, colour and spectacle that are traditionally associated in the West with the Orient; and since the different social groups, comprising the vast mosaic that is the people of India, have their own distinctive celebrations, the Indian calendar is a merry-go-round of glittering festivities.

Many of the festivals owe their origin to Hindu religion, mythology or legend. Some celebrate changes in seasons or ripening of harvests, while others commemorate the birthdays of gods and national heroes. Whatever the origins, the festivals release the hidden springs of exuberance and joy which people express in a variety of ways. They dress themselves in the best of clothes, exchange visits, entertain relations and friends. For women the festivals afford opportunities for artistic expression. They adorn their persons with traditional beauty aids and decorate their homes with rice-flour *rangolies* and multi-coloured designs. Music and dance fill the air with agreeable sounds, and flowers with delicate fragrance.

Consider Diwali, India's glittering 'festival of lights'. On a dark night in October/November, the country becomes a vast fairyland with every house brilliantly illuminated with myriads of twinkling earthen lamps. The illuminations are designed to welcome Lakshmi, the goddess of wealth and prosperity, who is worshipped on this day. Unlit houses are, it is believed, ignored by the goddess. The festival marks the advent of winter and begins a new financial year for the business community. Symbolically, it means the triumph of good over evil, for on this day Lord Krishna slew Narakasura, the demon of darkness.

Three weeks before Diwali, India holds the spectacular ten-day Dusserah festival. In north India, the festival takes the form of



portrayal of the epic story of the *Ramayana* by masked actors on a giant stage. The climax of the story is reached on the last day when Rama slays the demon-king, Ravana. To commemorate the victory mammoth cracker-packed paper and bamboo effigies of Ravana and his kinsmen are set fire to. As the crackers explode, there is great jubilation among the assembled multitude.

In West Bengal, the festival is devoted to the worship of goddess Durga who symbolizes female power or *shakti*. For four days the people give themselves up to festivities, music and drama. On the last day, the artistic clay image of the goddess slaying the buffalo-demon, Mahishasura, is carried in a procession for immersion in a river or the sea amidst the full-throated shouts of *bijoy* or victory.

In Mysore a colourful procession headed by the Maharajah seated in a *howdah*, on a richly-caparisoned elephant, represents the high point of Dusserah festival.

Dusserah is preceded by Onam (August/September), a colourful harvest festival of Kerala, the State which lies along the tropical lush-green west coast of India. This is the new-year day of the Malayalis (people of Kerala). The land is green, the air is cool and clear and flowers abound. Beautiful floral patterns are drawn in every home and well-polished brass lamps are lit. Women clad in new, white clothes, sing and dance around the lovely patterns. Boat-race is one of the attractions of Onam. According to mythology, king Mahabali, whose pride had been humbled by Vishnu in the guise of a dwarf and who had been banished to the nether world, visits his earthly kingdom on this day.

Holi (March), the spring festival, is one of the gayest and most colourful. People let themselves go on this occasion. Groups of old and young fill the streets indulging in good-humoured 'battles' of coloured water and coloured powder. The previous evening bonfires are lit at street crossings to symbolize the destruction of Holika, the personification of evil.

Among the birthdays of national heroes those of Rama, Krishna, the Buddha and Gandhi are popularly observed. Celebrations to mark the birthday of Krishna (August/September) are most spectacular in Mathura where he spent his childhood. Tableaux, representing episodes from his life, are set up. The climax of the celebrations is reached at midnight when temple bells announce the time of the Lord's birth and the people return home to break their day-long fast. The Buddha Purnima (May) is observed all over India, but more





enthusiastically in places connected with the Enlightened One. Gandhiji's birthday (October 2) is observed with the singing of his favourite hymns and mass spinning on the *charkha*.

Among the numerous river festivals that India holds, the most stupendous is the Kumbh Mela at Hardwar and Allahabad (on the holy Ganga) and at Ujjain and Nasik in a twelve-year cycle. Once in three years there is a Kumbh Mela in one of these places where over two million people, from all over the country, take a purificatory bath at an auspicious moment. With this vast concourse camping on either side of the river for several days, the Mela, representing a cross-section of India, is a most unusual spectacle.

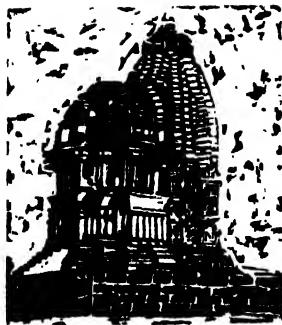
Almost every temple has a festival dedicated to its particular deity. The most famous of these is the Car Festival at Puri (June/July) in Orissa. On this day the image of Lord Jagannatha is seated in a huge 47-ft high chariot supported on 16 giant wheels. This and the two smaller chariots carrying the deity's brother and sister are drawn by thousands of enthusiastic votaries to the god's garden residence.

Each region of India celebrates fraternal festivals when sisters pray for the well-being of their brothers, who give them presents. One of the most charming of these is Raksha Bandhan (August) of north India at which sisters tie amulets to the wrists of their brothers, the amulet signifying the bond between them. The brothers reciprocate with gifts of cash and clothing.

The Christian festivals are celebrated in the country in much the same way as in other parts of the world. Of the Muslim festivals, Id-i-Milad, Id-ul-Zuha and Id-ul-Fitr are the most important. The Sikhs observe the birthdays of Guru Nanak and Guru Govind Singh with great fervour.

Secular India has added two national festivals, Independence Day (August 15) and Republic Day (January 26) to its immensely rich heritage. On the Republic Day the President drives in State to Rajpath. As soon as he stands on the dais, smartly turned out units from different branches of the Armed Forces march past the President in glittering array. Tableaux representing different aspects of cultural life and economic activities in many parts of the country, disciplined students, men and women form part of the pageantry. In the evening public buildings are profusely illuminated and the President holds a reception. In the National Stadium folk-dancers from all over the country bring to the people of the metropolis and foreign visitors the colour, rhythm and melody from every nook and corner of the country.





ARCHITECTURE AND SCULPTURE

AMONG India's ancient monuments, the most characteristic are the Hindu temples. Large or small, they are easily recognized by the typical pyramidal spire. They dominate the countryside with their presence, particularly in the South. The great temples of Kanchipuram, Madurai, Srirangam, Rameswaram and other centres of pilgrimage in the South are busy shrines always thronged with devotees.

The magnitude of the destruction wrought by time and repeated invasions in the North can be inferred from the fact that Varanasi, the holiest city of the Hindus, has hardly an ancient monument. Great temples in the North survived only in out-of-the-way places, namely, Khajuraho, Bhubaneswar and Konarak, where they escaped the fury of the invading hordes.

The temple is regarded by the Hindu as the Universe in microcosm, a house of God, an altar at which the devotee makes his offering to the Presence enshrined within. This is the fundamental meaning of the temple building and it has always remained constant. Even the humblest shrine carries this significance.

The Stupa

Even more ancient than the temples are the Buddhist stupas. Mound-shaped, they enshrine the relics either of the Buddha or of a great figure of the Buddhist church. They too are invested with the same symbolic meaning as the temples.

From simple beginnings, the stupa evolved into an elaborate structure with beautiful sculpture adorning the encircling balustrades, pierced by gateways. The finest example of such sculpture is seen on the gateways of the Great Stupa at Sanchi. Dating from the 1st



century B.C., they portray episodes from the life of the Buddha and also deities of the folk religion which Buddhism had absorbed. There is evidence in these monuments of innocent delight in the simple pleasures of life, a naive paganism quite different from the austerity of early Buddhism.

Mauryan Sculpture



Considerable architectural and sculptural activity must have preceded the execution of the fine carvings at Sanchi but few specimens of it have survived. In fact, the earliest remains, outside the finds of the Indus Valley culture (of which rich remains have been discovered in India at Rupar and Lothal) are those of the Mauryan period (322-185 B.C.). Mauryan stone sculpture, the best specimens of which are to be seen in the country's many museums, had a rare feeling for monumental form and majestic power. Exquisitely finished, it was characterized by a brilliant polish that has not lost its lustre even today. Among Mauryan sculptures is the lion capital in the Sarnath Museum which has been adopted as the State emblem of this country.

Subsequently, numerous Buddhist as well as Jain stupas were built at Mathura during the rule of the Kushans (1st-2nd century A.D.). Though none of these survive in their entirety, many of the splendid sculptures can be studied in the local museum. The female form is now treated with fresh vivacity, and the decorative birds and animal motifs are obviously of Central Asian inspiration. It was about this time that the image of the Buddha was first carved. The beautiful images of a subsequent period, showing the great sage in deep meditation and with compassionate eyes contemplating the world within, trace their origin to this period. Gandhara art, marked by a strong influence of Graeco-Roman derivation, also flourished during this time.

As Buddhism spread from the North to the South, the deep impact of the new faith on the latter is evident from the remnants of the great stupas of Amaravati and Nagarjunakonda, housed in the Madras and the Nagarjunasagar island museums. Here the sculptor's art is executed on marble in bas-relief, and possesses great animation and nervous energy.

Cave temples also came into being during the Buddhist period (c. 3rd century B.C.). The best specimens are found in the Western Ghats, where the rocks lent themselves to excavation. The caves at



Ajanta, Aurangabad, Karle and Bhaja were self-contained monastic establishments with rooms for the monks to live in and the sanctum with an image of the Buddha for worship. With remarkable patience and aesthetic perfection Indian carvers created remarkable sculptural galleries which are a source of joy and wonderment to every visitor.

Cave architecture reached its climax under the Hindu dynasties of a later period and the great cave temples at Badami, Elephanta and above all Ellora are remarkable monuments to their creative activity. The Maheshamurti of Elephanta representing Siva in his three aspects of Creator, Preserver and Destroyer, has been singled out by many as possibly the finest single piece of Indian sculpture. The great Buddhist, Hindu and Jain rock temples of Ellora vie with one another in splendour and size, the most staggering achievement being the Kailasa Temple (8th century). Entirely hewn out of a rock, it has the appearance of a small man-made mountain, imitating the heavenly mountain-abode of God Siva.

The Gupta Period—The Golden Age of Art

Temple sculpture attained near perfection in the Gupta period (320-495 A.D.), 'the golden age of Indian art', although temple architecture remained to be developed. The figures of gods and goddesses carved during this period have vitality and grace and are suffused with spiritual feeling as seen in the great examples at the Sarnath Museum and the Dasavatara Temple at Deogarh in Uttar Pradesh.

Medieval Temple Architecture

The characteristic north Indian temple with a pyramidal spire was developed in the post-Gupta period. A wave of architectural activity swept the country during the 10th and 11th centuries and great temples were built at Khajuraho in Madhya Pradesh (c. 10th-11th centuries) and at Bhubaneswar in Orissa (c. 8th-11th centuries). The marble Jain temples at Dilwara (c. 11-13th centuries) represent a late phase of this style when the exuberance of ornamentation begins to obscure the plasticity of form.

Most of the temples of this period are lavishly decorated with sculptures that are to be viewed not as individual pieces but as forming a part of the elaborate texture of the walls. The sculptures represent images of deities in numerous delicate poses and attitudes, and amorous couples. Mythical animals, in various combinations of elephant, lion and bird, are popular motifs. Also, there are long



friezes depicting scenes of hunt and court as well as processions of endless armies.

Temple Architecture of South India

From the 7th century there was an upsurge of building activity in south India. The foundations of this vital movement were laid during the Pallava period with the execution of rock-cut temples at Mahabalipuram (c. 7th-8th centuries). Here the excellent sculpture has a gentle movement and quiet dignity. The later Pallava temples at Kanchipuram are equally fine works.

Chola architecture is much more grandiose in conception. It found expression in two colossal shrines: the Brihadeesvara Temple (11th century) and Gangaikonda Cholapuram Temple (11th century). Chola sculpture of this period does not possess the fluid modelling of earlier work, but the art of casting bronze attained a high degree of perfection.

The creative impulse in the South lasted much longer than in the North where the last masterpiece was probably the Konarak Temple (11th century). Conceived in the form of the chariot of the Sun-god, it is a most remarkable example of Hindu architecture and sculpture. The continuance of creative activity in the South was made possible by the comparative security from invasions, which was achieved during the reign of the valiant rulers of Vijayanagar (C.1350-1600) whose ruined capital at Hampi is a monument to their lavish patronage of art and architecture.

The last great builders in south India were the Naiks of Madurai who continued to rule till the 17th century. To this period belong many of the great gateways (*gopurams*) of south Indian temples.

To understand this architectural feature, it is necessary to remember that most south Indian temples were neither conceived nor built at one time. They represent the growth of centuries. The original temple was, in course of time, surrounded by subsidiary shrines and these were, sometimes, enclosed within walls. Since the earlier structures were considered too holy to be tampered with, the devotion of subsequent generations found expression in the creation of stupendous gateways in the walls. Some of them were as high as 61 m. (200 ft.) and covered with a proliferation of sculptural forms.

A word may also be said about the ornate medieval temples in Halebid, Belur and Somnathpur. They are remarkable chiefly for their exceptionally rich carving, made possible by the nature of the



stone which is soft and easily carved when freshly quarried but hardens on exposure.

Muslim Architecture

Muslim architecture in India traces its history to the first Turkish invasions and gradually acquires national character. Many of the early monuments are to be found in Delhi, the most famous being the mosque built by Qutb-ud-Din Aibak near the Qutb Minar (early 13th century). The rise of the Sultanates of Gujarat, Malwa and Jaunpur witnessed the emergence of provincial styles of great beauty, that of Gujarat being remarkable for a successful assimilation of Hindu architectural and decorative motifs. The most splendid phase of Muslim architecture in India, however, was the one initiated by the Mughals under the great Emperor Akbar. The Agra Fort and the deserted capital city of Fatehpur Sikri (16th century) bear testimony to the greatness of his vision and the catholicity of his taste. The principal attraction of Agra, however, is the Taj, built by Emperor Shah Jahan (1627-1658) to house the mortal remains of his beloved consort, Mumtaz Mahal. Of chaste proportions, built entirely of marble, it never fails to please in its charming setting of fountains in a lovely garden. Shah Jahan, whose first passion was architecture, also built the magnificent Red Fort and the famous Jama Masjid at Delhi.

Fine buildings were also erected in the Deccan. The Adil Shahi rulers of Bijapur gave the capital city several buildings. Of these the tomb of Ibrahim Adil Shah II (1580) and Gol Gumbaz, the tomb of his successor, are outstanding.

Hindu rulers continued to build side by side with the Muslims, the Palace of Man Singh in Gwalior Fort being an outstanding achievement. The fort and palace at Amber, near Jaipur, as well as other Rajput citadels of this period are imposing works, and the palace of Bir Singh Deo at Datia, near Jhansi, is nobly conceived and executed. The river ghats of Banaras, built mainly during the 18th and 19th centuries by many Hindu princes of India, represent indigenous architecture in a state of decline, but viewed as a whole, they do not fail to move the visitor by their picturesque quality.





PAINTING

WHEN one contemplates the brilliant and rich mosaic of Indian art, as a whole, one becomes aware that what we can clearly define and what strikes us most are the high lights, the efflorescences and upsurges stimulated by a variety and multitude of influences and circumstances, some extraneous and some local or both. Underlying these upsurges there flows and always flowed uninterrupted in one form or another the vast river of creative Indian expression, feeding at the recurrent tributaries, but constituting the undying tradition and expression of the Indian creative genius and cumulative artistic experience.

Murals of Ajanta

The earliest paintings which have survived are in Cave Temples as mural. Of these the most famous are the Ajanta and Ellora Cave sequences. Beginning about the first century B.C. they go up to about the seventh century in the case of Ajanta and right up to the close of the first millennium at Ellora. Other examples of the school which must have spread throughout India are to be found at Bagh, Sittanavasal and in Ceylon. These Cave sequences, especially Ajanta, preserve for us a priceless record of the development of painting in India over a period of many centuries and the high standards it had reached during this golden age. Reaching its zenith about the 5th or 6th century it gradually began to change and the evolution of the style and treatment became especially noticeable in the later paintings at Ellora. These changes conformed to the rapidly changing pattern of life.

The illuminated Buddhist palm leaf manuscripts and the Jain texts (10th to 12th or 13th centuries) were in direct line of evolution from the great tradition of the Cave Temple paintings and the beauti-



ful palm leaf illuminations from Bengal, Bihar and Nepal. They often bear striking similarity, in technique and treatment, to the murals at Ajanta, but exhibit the specific angular, wiry, linear technique with flat colour surfaces which become such a distinct feature of Jain art. This art reached its greatest development in Gujarat and western India and in turn influenced other Schools.



The complex art pattern which grew up in the South and the Deccan, fed by the great earlier traditions, extended as far as the eastern coast. Important examples of this school can be seen in the 11th-century murals of the Brihadeesvara Temple at Tanjore. It reached a sort of culmination in Vijayanagar and though Vijayanagar is often considered an already decadent expression yet such murals as in the Virabhadra Temple at Lepakshi bespeak a well-integrated tradition, highly decorative and distinct in its general approach. The emergence of what is often referred to as the Deccan School was brought about by the advent of powerful Muslim influences which were apparently quite formed by the end of the 15th and beginning of the 16th centuries, as we can see from the few examples which have recently come to light. These new influences fused with the remnants of the Southern styles and formed the so called Bijapur and other Schools in the Deccan by the latter half of the 16th century.

Mughal School

The Mughal School, which was a great revival, a vital blend of Indo-Persian and European influences, began with the advent of the Mughal rule.

The initial impulse may have come (as it has often happened in the past) from outside, in this case from the great Persian artists of School of Behzad and the patronage of the Mughal Court, but the Indian creative genius very soon blended and transmuted those new influences, and absorbing new lessons gained from European art, which in increasing numbers was brought to India, developed a new and vital form of expression. The Mughal School is characterized by splendid drawing, a new decorative and striking realism, perspective, receding planes, atmosphere as well as a great sense of observation. Series of large paintings were executed, and books were illustrated. Miniatures depicting court life were most popular and exquisite studies of flowers and animals appeared during the time of Jahangir. The School reached its zenith under Akbar and Jahangir and gradually lost its vitality.



Rajput School



The so-called Rajput School of Art, which must have existed even at an earlier date than the examples which we now possess indicate, covered a large geographic area. The school in its initial stages displayed extraordinary vigour, blended with an advanced sense of the decorative, as well as a great knowledge of the elements of pure composition and formal treatment. These so-called primitives are mural in their general treatment and often gems of decorative splendour. The themes used were usually illustrations to musical modes, *Ragamalas*, popular poems and epic romances, the Krishna legend acquiring a dominant place.

A later mixed Rajput-Mughal School which absorbed many elements of the Mughal tradition flourished at the courts of the numerous Rajput rulers and elsewhere in India during the 17th and 18th centuries and is responsible for a large number of paintings.

Himalayan (or Kangra) School

The Himalayan or Kangra School, comprises all the known Hill Schools beginning with the more primitive Basohli and Pahari Schools and culminating in the well-known later Kangra style. These schools developed during the end of the centuries when want of patronage and security made many artists migrate from the plains to the Hills, attracted by the new patronage and growing importance of the Hill States.

The Kangra or Himalayan School of Art with its numerous branches and ramifications has left to us a priceless record of a great tradition. This infinitely tender, decorative, fully integrated art which in its best examples must rank with some of the great treasures of the art world is indeed worthy of the beautiful legends they depicted and the unique scenery and life which inspired them. The Kangra School came to an end by the middle of the 19th century though a few traditional artists survived even to later dates.



Before the emergence of what we must call the modern Indian School of Painting there was a general decline. Through the efforts of E. B. Havell and Abanindranath Tagore a new impulse was given to the study of the classical tradition. A new School began to form and this revival was often referred to as the Bengal Renaissance. This movement opened the way to a new appreciation of the vast artistic heritage of India and awakened a new artistic life in the country.

The modern trends are necessarily very complex and it must take



some time before a definite new style may be found, if indeed the word 'style' is applicable to the modern tendencies of our life which lacks unified integration and tends towards individual expression. In some way it may be a blessing inasmuch as it presents us a pattern of infinite variety like the sparkle and flash of a precious stone through the thousands of its facets. Yet, a measure of unity must come through the generalities of environment and experience.

It is but natural that European Modern Art should have had a marked influence on Modern Indian Paintings, yet some artists have also very successfully turned to folk art and themes. These tendencies and influences will no doubt be eventually transmuted into some new approaches and will, stimulate new research and experiments when interpreting the fast changing scene of India's life.

Large numbers of excellent and serious artists are now working towards new pictorial expression and already exhibit highly individual approaches and consummate mastery of their mediums. Such excellent names as Nandalal Bose, Jamini Roy, Manishi Dey, Bhabesh Sanyal, Bendre, Hebbar, Gujral, Chavda, Raval, Ara, Hussain, Palsikar, Samant and many others are all working towards new conquests, new achievements and are significantly contributing towards India's new expression and enriching the treasure house of world culture.



MUSIC AND DANCE

MUSIC

Of all aspects of Indian life, music is perhaps the most intriguing and certainly the most elusive. The reactions of most would-be enthusiasts who are not born to this music range from mild bewilderment to active confusion. This is because one tends to project anomalous standards into one's understanding of a foreign music and as a result ends up by searching disappointedly for the irrelevant.



For instance, it is quite possible for an Indian audience of five hundred to listen entranced for hours to a veteran singer of eighty-five with a cracked voice—a feat quite amazing to any one whose ears habitually demand tonal quality from music. Nor is a physical break such as might be occasioned by a fit of coughing, or a hubbub in the back rows, as great a calamity as it would be in a European concert hall where a composition must be rendered in time exactly according to the score. The reason for both these strange phenomena is that in Indian classical music, what is said is valued much more than the manner in which it is said. There is no denying that a melodious voice must always be an asset, but at the same time the lack of one does not disqualify an otherwise gifted musician from saying his piece as it were. Before understanding what it is that the singer or player tries to say, it is necessary to get acquainted with the concepts of *raga* and *rasa*.



Raga literally means that which tinges the mind with a particular feeling, passion or emotion. Loosely and somewhat inadequately—for it embodies a much more elaborate idea and is far more precise—*raga* could be translated as ‘mode’. The structure of each *raga* and the melodic movement within its framework are governed by definite and extensive rules laid down in ancient treatises on music and aesthetic theory. Indian music recognizes twenty-two notes and microtones in the octave. The technique of a *raga*, put in the simplest form, consists in the use of certain fixed notes and microtones and the deliberate exclusion of others. Within this fixed framework, however, there is unlimited scope for improvisation. Each artiste can have his own individual interpretation and vision of a particular *raga*. At the same time, no two renderings of the same *raga* by the same singer or player are exactly alike, for there is no written composition in the Western sense of the term.

Emotion is the raw material with which the Indian musician works. There is no narration or image-making. Each note in the octave has a definite expression and emotional value which is determined by its relation with the tonic. For instance, the fifth note in the scale has been described by a learned critic as ‘inquisitive, alert, childlike, full of questions such as, why? when? where? who? and bearing a cheerful, sportive disposition’. A constant drone always accompanies a singer or player so that the tonic might remain fixed in the mind of the listener. Particular groups of notes also combine to produce phrases with definite emotional expressions such as pathetic, noble,



grave, and so on. A musician mixes his notes and phrases much as a painter might mix his colours. The difference is that the final picture does not tell a story, but is the portrait of an emotional state. It is this that a singer tries to convey through subtle but acute suggestion, to develop and exalt until the listener is suffused with its distinctive flavour. The enjoyment of a particular emotional flavour is called *rasa*. Indian *ragas* which form the main body of classical music in the country deal mainly with four *rasa* : erotic, pathetic, beatific and heroic.

There are numerous *ragas*, each falling within one of these four categories. Theoretically speaking, if every permissible permutation and combination of notes were exploited, it would yield 38,000 *ragas*. As it is, only about 200 are extant. Many *ragas* are common to the two main systems of music in India, the Hindustani and the Karnataka, prevalent in the North and the South respectively.

The basic framework of Indian music is melodic. The voice never isolates individual notes from the melodic line, but glides over the intervals that separate them. For this reason there is no exact, unanimously accepted system of notation. For this reason too, keyboard instruments are considered to be unsuitable for Indian music. Orthodox opinion frowns upon the recent innovation of orchestration, since the simultaneous production of two notes is alien to the very nature of all melodic music. The traditional *ensemble* has only one primary source of melodic sound. The accompanists merely underline, vary and repeat the central melody to emphasize its import still further.

The constant accompanying rhythm, explicitly and prominently beaten out on a percussion instrument, is a feature of Indian music which every Indian takes for granted but which strikes the uninitiated listener as extraordinary. Slow, medium and fast tempos are used in accordance with the mood of the musical passage. There is a very large number of rhythmic patterns, most of them of great intricacy, within which the performer moves with perfect ease, and often with marvellous ingenuity. Yehudi Menuhin speaking of Indian music said, "The mathematical exercise becomes an ecstatic kind of astronomy."

Classical music in India owes much to folk music. Many highly refined *ragas* are the outcome of efforts to 'reduce to law and order the tunes that come and go on the lips of the people'. In recent years, there has been a great revival of interest in folk music which

has been brought on the stage in cities. In many spheres of public entertainment, folk music has become quite the vogue. However, songs that are sung in the open air at a high pitch by groups of people working in swaying fields become self-conscious and lose much of their charm if they are taken out of their context and heard on the stage through a microphone.

DANCE



In the sphere of dance, the understanding of the foreign visitor is less taxed. Although Indian classical dancing, like the music, subscribes to a rigorous code and depends for the conveyance of its total import on a large body of previously understood conditions, it has a statuesque quality which has a direct appeal for the eye.

The origin of Indian dance is lost in time. There is a myth that when Lord Siva shook a hand drum, the world heard its first rhythm. As he moved his body in time with its beat, the universe came into being. All dancers conceive of classical dance as the highest form of worship, and dedicate themselves to Siva as the dancing Nataraja, the supreme symbol of cosmic energy.

The dance of India has an unbroken tradition of over 3,000 years. Its themes come from the vast treasure-house of myth, legend and ancient literature with which it has been associated through its long history.

Bharata's canonical treatise on dramaturgy, written in the 3rd century B. C., the *Natya Shastra*, is generally recognized as the most authoritative work on the subject. According to Bharata's exposition of the art of histrionics, dancing is a part of drama, and the classical dancer is, therefore, essentially a story-teller, with the descriptive power of a poet. For this purpose, traditional Indian dancing employs a highly developed, symbolical gesture language which is almost as eloquent as poetry. A *hasta-mudra* (hand-gesture), for instance, can be used to convey such a wide range of meanings as pearl, fragrance, a drop of water, silence, salvation, generosity, tasting medicine, and calling the beloved. There are numerous *mudras* and the possibilities of expression through their various combinations are infinite. There is always a set pattern for the musical accompaniment and the literary content of the song is interpreted in *abhinaya* or mime, of which hand gestures are a significant part.



A characteristic feature of classical dancing is the use of intricate patterns of rhythm, evident chiefly in the footwork and usually

emphasized by jingling ankle-bells. These patterns of rhythm are cyclic and have their counterpart in the drums of the accompanying music, just as the facial expressions and gestures relate to the poetry contained in the song.

Today, four distinct schools of classical dance are generally recognized. What is commonly referred to as Bharata Natyam is a dance technique of the South which was used by *devadasis* or temple dancers for centuries. It is by far the oldest of the classical styles and follows the ancient treatises more closely than any other. A typical performance involves a single dancer, who represents various characters in the story or theme portrayed. The themes of Bharata Natyam are usually lyrical but there is also a great deal of scope for the dramatic. The rhythmic patterns of this dance style are particularly beautiful and are accompanied by corresponding beats on the *mridangam*, a long drum which tapers at both ends.

Kathakali, originally called *Ramakathan*, the story of Rama, the hero of the *Ramayana*, is a dance drama of Kerala. Its themes are taken from the ancient epics and an elaborate language of hand-gesture and minute facial expression is used to portray situations and emotions. The performance opens with tempestuous drumming in order to transport the spectator to another world, peopled with gods and goddesses, and the whole host of the Hindu myth. The towering head-dresses, the elaborate facial make-up, the dim light and the precise and smooth gestures create the illusion with effortless ease. The art of the Kathakali performer and his pantomime lies in the fact that without any stage sets or scenery whatsoever, he can conjure up, convincing visions of forests, oceans, palaces and the infernal regions. The Kathakali performance is epic in form and its genius, therefore, lends itself best to the dramatic.

Manipuri dancing is lyrical in character and most of its movements are supple and delicate. The Manipuri style is reminiscent of the medieval sculpture of India, with its emphasis on curves and circles, rather than on lines and angles. Of late many modern choreographers have adapted the techniques of Manipuri and Kathakali to modern ballets based on contemporary themes.

The Kathak, although it developed as a result of Mughal patronage in the 16th and 17th centuries, has also grown directly out of the ancient tradition of Indian dancing. This style of dancing belongs to north India and has an elegance and sophistication indicative of the urban society in which it flourished. There is much



abstract dancing in a typical Kathak performance, as it is dominated by pure rhythm. The dancer's feet take up the challenge of the drums. Lightning footwork and ankle-bells echo each subtle nuance of the accompanying *tabla* (drum), and the dancer stamps out the most intricate patterns in complicated time measures and contrapuntal rhythms.

Each of the four generally recognized classical styles is rooted in the folk dances. The tribal and rural people of India literally dance their way through life. It is to them the most natural medium of self-expression. Births and marriages, fairs and festivals, hunts and harvests are all greeted with dancing. Nature, silently and unobtrusively, fashions their performance. As dancers from the mountainous regions sway and bend, they recreate the vast, undulating ranges of the Himalayas. The agitated movements and abrupt changes of posture in the otherwise gentle rhythms in the folk dances of Assam signify violent storms and the uprooting of trees. The tense and watchful attitudes in the dancing of the Nagas and the Gonds denote the perils of the jungle. The dances of the fishermen of Bombay suggest the roaring, mounting waves of the sea, while the folk dances of the plains, by contrast, impart a sense of peace and harmony which are indicative of the milder aspects of nature.

The folk dances of India are ageless, but the prestige associated with them is new. They now form the most colourful part of our Republic Day pageantry. This is a measure of their recognition as an integral part of India's way of life.



COSTUMES

FOR costumes in ancient India we turn to numerous sculptures and mural paintings going as far back as the 2nd century B.C. From these it is clear that men and women in those far-off days wore a few garments, and, as a matter of fact, both went bare from the waist upwards.



Their idyllic dress consisted of a sheet of cotton wrapped round the waist, in a number of ways, often enriched with a lovely girdle or a sash. A stole was thrown around the shoulders, or allowed to hang over the arms. Jewellery completed the *ensemble*.

The only sewn garment in vogue was a tunic-like shirt for the soldier. Shoes or sandals were worn only by kings and army officers, and this is believed to have been a Hellenistic importation.

The Middle Ages

For a brief span of time, north-western India came under the influence of the West, and in the Gandhara kingdom some Graeco-Roman dresses came into use. Elsewhere in the country, in the period between 300 and 700 A. D., the skirt-like lower garment developed in a variety of ways. Jewellery became elaborate, and tremendous play was made with hair styles. Every generation, it appears, sported a new hair-do, and between the 6th and the 7th centuries even men wore their hair in curls, surprisingly like the wigs of the time of Louis XVI. Garments above the waist were totally absent, and not a single woman in any sculpture or painting is ever shown wearing a covering over her breasts. There were no sewn garments at all.

12th to 16th Centuries

The upper garment for women first appeared in the 12th century. This was a kind of *choli* (blouse) that covers the front and the upper arms, but not the back. Perhaps the custom of covering the upper body came into vogue after the Muslim invasions. In the South, the blouse appeared much later.

With the arrival of the Mughals on the Indian scene the men's dress underwent a radical change. While women continued to wear the traditional garments, men turned more and more to Mughal costumes.

The Mughal Fashions

In the court of the Great Mughals fashions changed almost every ten years. Essentially, the Mughal dress for men consisted of a pair of elegant shoes, close-fitting trousers, a long coat buttoned in front or on one side of the chest, and a turban. The lovely court ladies clad themselves in silks and satins of glorious hues and embroidered with lovely designs. The head-cloth framed a bejewelled face.





Fashions in the Country

All men of any standing imitated the court fashions elsewhere in India, and coats and tight trousers were worn even by lesser men. But the women of the common people hardly changed at all. From the 13th century, Indian women have worn mainly three garments : a skirt, a blouse, and a headkerchief, variously known as *orhni* or *dupatta*. South India was hardly affected by these fashions, though the Deccan was.

It was this head-gear, the headkerchief or scarf, that developed gradually into a longer and longer garment, hanging down from the head, and often tucked into the top of the skirt; until, around 1780 to 1790, this covering went round the breasts, and ultimately became the graceful sari, a garment that, step by step, covered most of the skirt. Even now, in many parts of India, the skirt is widely used as the sari has not displaced it altogether. But elsewhere the swirling skirt has become the petticoat, and is altogether hidden by the elegant folds of the sari.

There is only one area in India where women's dress has changed through the influence of Muslim court. This is the Punjab, where women have, for centuries, used a shirt-like *kamiz* (the word is related to the French word *chemise*) and baggy trousers called the *shalwar*. With these they always wear a *dupatta*, of thin flimsy material, to cover the head.

Present-day wear

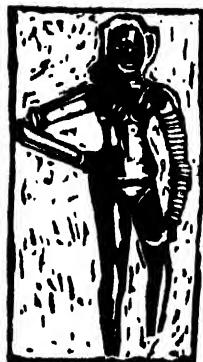
The Western dress has had a profound influence on men's attire. Shirts, bush shirts, coats and trousers are widely used by most upper class men in cities. The *dhoti*, the unstitched cotton garment which is a survival of the oldest lower garment of India, remains the most popular garment in rural India. A thin muslin shirt, *malmal-ka kurta*, is used by many classes of Indians in the hot weather of northern India.

The influence of Western fashions on women is minimal. Whilst smart upper class women may occasionally take to trousers, the mass of Indian women still wear the three traditional garments—the skirt, the blouse and the *orhni*. The sari is rapidly gaining ground, especially in big towns.

For men's formal and ceremonial wear a long buttoned coat, the *achkan* or *sherwani*, reaching down to the knees, has come into vogue. This goes with a tight-fitting white cotton *pajama* and a black boat-shaped cap.



Whilst the dresses described here are those most commonly worn, there is a vast variety of other costumes, from the dresses of the hill people of the Punjab and the Kumaon mountains, to the brilliant home spun dresses of the aborigines, from the splendid feathered dresses of the Naga tribes to the enchanting little coatees of the Gujarati peasants that end in numerous frills under a belt. The Orissa tribal people alone have a fantastic variety of dresses that would fill a book, and people on the west coast (Kerala) or in Coorg dress again in vastly different costumes.



CRAFTS OF INDIA

FOR over two thousand years the Indian craft tradition has manifested itself through three main channels of expression. There is the village tradition, rooted in custom and ritual, based on a deep comprehension of the nature of mass, volume and colour and catering for the simple needs of rural life and ritual. Then there is the court tradition, expressing highly developed knowledge of linear technique and reflecting the culture-patterns that have from time to time commanded the craftsmen's allegiance. The third is the commercial tradition.

About the beginning of the Christian era there was a remarkable progress in the field of crafts in India, and great craft guilds came into being. Their members were skilled workers who had inherited the great mastery of tools and material that was the genius of the people of the Indus Valley combined with the awareness of nature, space and form that were the gifts of the Aryan people.



The craftsman's child grew up in the atmosphere of the workshop. Exposed to a living tradition, he became familiar with the forms, symbols and techniques without having to make a conscious effort. Knowledge was passed on from father to son, from master to disciple.



The media of learning were formulae in Sanskrit verse, and diagrams and sketches.

The craftsman was also the designer. The division between the fine arts and handicrafts had no validity because art was part of life, and creative expression was combined with utility.

Tradition was a great source of inspiration for the craftsmen. His mind was, however, never closed to new influences. Indian craftsmen, with their rich and varied craft vocabularies, travelled to Indonesia, Cambodia, Burma and Ceylon, and even to the coast of Africa. Moreover, repeated incursions into northern India brought in their wake a stream of new ideas. These, absorbed in the dynamic tradition, gave rise to new designs and forms.

As early as 5,000 years ago trade flowed freely between the cities of the Indus Valley and Sumer and Ur. Three thousand years ago, exquisite ivories, fabulous muslins, dyed cottons and carved wooden beams were carried by Indian ships to the court of King Solomon in Israel. The artifacts of India also travelled along the great silk road to China and Central Asia. Subsequently, the rulers to the south and east of India carried Indian craft traditions and craft objects to Ceylon, Indonesia and Cambodia. India had special craft centres to meet the specific needs of the export trade.

The major crafts of today—weaving, hand-printing, embroidery, wood-work, metal-work, stone-work, pottery-making and jewellery-making—partake of the accumulated experience of centuries, the instinctive feeling for beauty of the craftsman and his monumental patience and delight in his creation.

Hand-woven Textiles

As always, handloom-weaving is the premier craft. Over three million handlooms produce from the coarsest handspuns to the finest muslins, gold brocades, textured silks, woollen shawls and carpets. The main product is, of course, the sari, each region taking pride in its own distinctive design. The leading centres of sari-weaving are Banaras, Kanchipuram and Chanderi. Fine, figured muslins, known as *jamdanis*, are woven in Uttar Pradesh and West Bengal. The dyeing of yarn before weaving is a speciality of Gujarat, Orissa, and Andhra. A fine cotton cloth, pre-dyed with indigenous techniques and known to the West as 'Madras cloth', is produced in certain areas of Madras and Andhra. Textured silks from Bihar, Assam, Orissa and Madras have aroused lively interest in recent years. Tie-dyeing or *bandhana* is a speciality of Rajasthan, Gujarat and Madurai.





Cotton and woollen textiles are embroidered by women in rural areas for personal use and by men for commercial purposes. The most important rural embroideries are the glittering bead and mirror designs of Kutch and Saurashtra, the *kanthas* of Bengal, the colourful *phulkaris* of the Punjab, and the bead embroideries of Andhra Pradesh. The main centres of commercial embroidery are Kashmir, known for its exquisite shawls, Lucknow, famous for *chikan* work, and Delhi for gold thread or *jari* work.

Wood-work

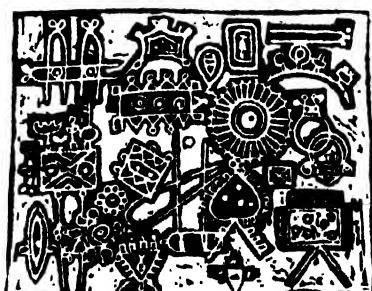
A large range of wood articles—from toys and lamps to screens and tables—are made in different parts of the country. Wood is carved, lacquered, painted or inlaid with metal-work or with ivory. The main centres of wood-work are Kashmir, Uttar Pradesh, Mysore, Kerala and the Punjab.

Metal-work

The most important products of metal craft in bronze, copper, brass, bell-metal and silver are the gleaming utensils seen in every Indian kitchen, and the brass lamps and ritual vessels in temples. Enamelled and engraved decorative articles of brass are made at Jaipur in Rajasthan, and at Moradabad and Banaras in Uttar Pradesh. The South produces fabulous copper pieces encrusted with silver images and specializes in the casting of bronze images.

Pottery

Unglazed earthen-ware moulded on the wheel by the village potter retain the traditional shapes and decorative motifs which are of great beauty and simplicity. Glazed pottery has brought distinction to Bengal, Bombay and Khurja. An indigenous green and blue glaze is used at Katpadi in South India. Delhi's blue pottery is characterized by simplicity of line and grace and by a turquoise-like shine. Bengal pottery has an elemental quality in its coloration. Traditional shapes are now giving way to ultra-modern designs.



Jewellery

Jewellery to the Indian woman is a most important item of personal adornment, and jewellery-making has maintained the continuity of tradition. The designs vary from region to region. The finest heavy tribal jewellery comes from Gujarat, Rajasthan and Orissa. Delhi, Bombay and Jaipur excel in elegant costume jewellery and modern designs.

The hundreds of other exquisite handicrafts of India include the ivories of Delhi, Jaipur and Mysore, the silver filigree articles of Orissa; the *bidri-ware* and *nirmal* products of Hyderabad; the carpets of Kashmir and Mirzapur and the embroidered boat-shaped footwear of Jodhpur. To all his creation the skilled workman of India imparts a touch of genius—a dash of colour, a distinctive design or a glittering decoration—that lifts it above the product of the machine and makes it an object of beauty, just the thing for presentation or decoration.

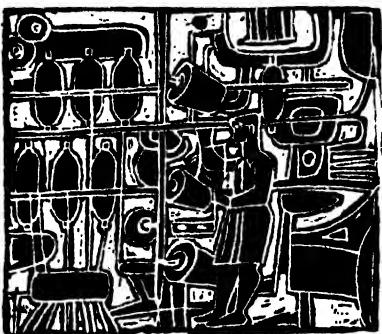


INDUSTRIAL DEVELOPMENT

THE Second Five Year Plan has been described as 'India's first concentrated effort to industrialize'. During the period of its currency (1956-61) three new steel plants were set up by the State and the two privately-owned units were strengthened. During the same period, the output of machinery, aluminium, cement, trucks, paper and many other products increased substantially. On the whole industrial production rose by about fifty per cent in five years.

The Third Five Year Plan envisages a further spurt in output of more than two-thirds. To achieve this goal the three steel plants set up during the Second Plan period are being expanded, and work will be started on a major new plant. There will also be a large expansion in the output of machinery needed for steel, paper, textile, cement, and other industrial plants and for the mining of coal and the generation of electric power, in addition to machine tools. A substantial increase in the fertilizer production will enable industry to contribute further to agricultural progress. To ensure efficient movement of industrial and agricultural output, it is planned to expand the output of trucks. The Plan is also to meet India's new defence requirements.

A determined effort to develop the country industrially was initiated in 1947, when India became independent. The population



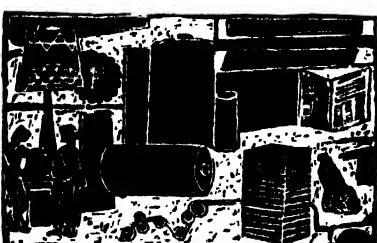
was growing and if the already low standard of living was not to be further lowered, domestic production had to be increased. This was emphasized in the Industrial Policy Resolution of April 1948 which envisaged a progressively active role for the State in the development of industries. The contribution that private foreign capital could make in promoting development was recognized and the Prime Minister defined the new Government's policy towards it, assuring new investment from overseas of fair, non-discriminatory treatment and of freedom to repatriate profits and capital.

The task of drawing up the blue print of industrial development was assigned to the Planning Commission which had the Prime Minister as Chairman. The widespread acceptance of planning as an instrument of economic progress, particularly in developing countries, owes a great deal to the success of India's pioneering effort. India has completed two Five Year Plans and is in the midst of the Third. During the first two Plans, industrial production rose by 80.9 per cent between 1951 to 1961.

State enterprises as well as private industry have grown rapidly throughout the last decade. While the State has taken responsibility for heavy-machinery projects, power plants and the development of rail and air transport, the private sector has largely concentrated on cement, paper, chemical, automobile and light engineering industries. In many industries, such as steel, coal, fertilizer and antibiotics, expansion has occurred in both the sectors.

It was to be expected that a development programme which aimed at raising the standard of living of 440 million people would involve many stresses and strains. The severest shortage which the country has had to face and is still facing is that of foreign currencies. Assistance from international institutions and friendly governments, as well as the inflow of private foreign capital, have made a major contribution in sustaining the high rate of development achieved so far. While appreciating this assistance, the Government of India has been anxious that the country should, as early as possible, attain a stage of self-sustaining growth in the sense that it should be able to continue to develop at an adequate rate without relying on external aid.

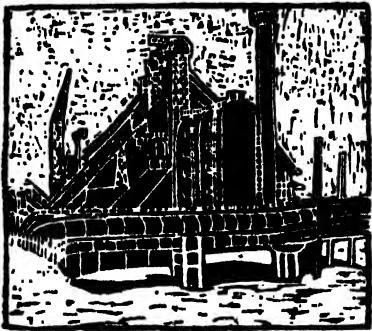
The Third Five Year Plan has been conceived in terms of taking the economy appreciably nearer this objective. It envisages a large expansion in the capacity and output of plant and machinery needed for the production of steel, paper, textiles, cement, coal and electricity, so that in future the expansion of these industries will not strain India's



balance of payments. There will also be a sizable increase in the capacity for making steel, including alloy and special steels, aluminium and fertilizers, which are major items of imports today.

No less important in ensuring a satisfactory balance in India's external payments is an increase in the volume of her exports. The Third Plan lays special emphasis on production, both industrial and agricultural, which will have the effect of increasing the country's exports.

No one underrates the difficulties and problems that lie ahead. It is a colossal task. But as an International Mission which visited India on the eve of the Third Five Year Plan pointed out, to have aimed at anything less would have amounted to a confession of failure in advance. When we look at the size of the country and its population, the question to ask is not whether we could afford to embark on a Plan of this magnitude, but whether we could afford to attempt anything smaller.

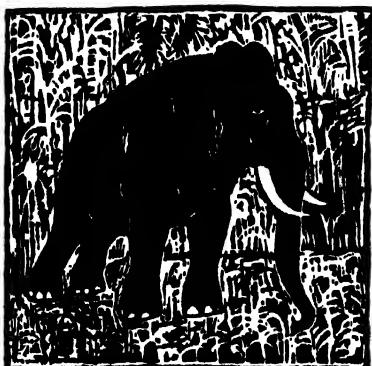


WILD LIFE

SINCE Kipling wrote his *Jungle Book*, India's wild life has always beckoned people from the West. It competes with the Taj and Ajanta and the lovely Vale of Kashmir for the visitors' attention. India has a greater profusion and variety of wild life than Western Europe.

It is true that you will not run into wild animals at your doorsteps. It is equally true that you will be surprised by their numbers and variety, if you look for them. In fact, few countries of a comparable size have more to offer to wild-life enthusiasts than India. Many of the animals here are exclusive to the country.

The wild life is well distributed. Some of the Himalayan fauna—wild sheep, goats and goat-antelopes, thick-furred snow-leopard, the red bear and the Himalayan black bear—is to be found a bit lower



down too. In the rest of the country the physical and climatic conditions are so diverse that many of the animals are confined only to certain regions.



The hill-forests of Assam have the only Indian ape, 'the hoolock gibbon. All the other monkeys of India are either langurs (without cheek-pouches) or macaques (with cheek-pouches). The common langur is found all over India, while Assam has a capped langur, and the semi-evergreen forests of the Nilgiris the Nilgiri langur, all black but with brown crown and whiskers. The common macaque of India, north of the river Godavari, is the rhesus, so well-known in the West because of the Rh-factor. South of the river it is the bonnet monkey, a macaque with a somewhat slimmer build and longer tail. Both these monkeys throng the shrines, and many urban centres.

The Asiatic lion, which once roamed the plains of north India and Persia, has now found a home in the Gir Forest of Gujarat, where it can be viewed in its natural habitat. Its cousin, the tiger, is met with in all parts of India. The 'Royal Bengal Tiger' is a myth. On the contrary, some of the largest Indian tigers on record have come from the sub-Himalayan region, and the countryside around Gwalior and Mysore. Nocturnal by nature, this sinewy beast is not easily seen. Perhaps Corbett and Shivpuri National Parks offer the best chance of viewing the tiger, though it is an inmate of most sanctuaries. Man-eaters being rare in India, there is little danger from them in forests and sanctuaries. The leopard, found in thin, scrubby jungles, is even more widely distributed, and can effectively hide itself. The Black leopard is rare in the country.



Civets and mongoose are plentiful in the drier jungles. The largest of the latter is the stripe-necked variety of the Western Ghats, a singularly handsome animal. The otter is found in and around hill-streams and lakes. The hyena (the striped variety) is nocturnal, and, therefore, seldom seen.

The bear of India is the sloth bear, a most interesting forest animal. Found in most hill areas until recently, it is now seen mainly in the sanctuaries. Nocturnal, shaggy, droll, long-snouted and with long, white, powerful claws, it is quite distinct from bears elsewhere in the world.

The giant squirrel is among the attractions of many of the sanctuaries, particularly those along the Western Ghats. Porcupine and flying squirrels are also denizens of the same forests.



The elephant attains its best development in India, although found in the neighbouring countries as well. India has been using the animal for thousands of years in war and peace. Some of the sanctuaries, especially of those in the South, are known for elephants. The Periyar Sanctuary in Kerala provides facilities for seeing wild elephants, both herds and lone tuskers, from the security of a boat.

The well-known Kaziranga Sanctuary in Assam and the Jaldapara Sanctuary in Bengal have a star attraction in the great Indian rhinoceros. The unique beast, once threatened with extinction, has now definitely been saved in these sanctuaries.

The wild buffalo, slightly shorter than the gaur in height but heavier, more powerful and aggressive, is now met with only in a few isolated areas. The Manas and Kaziranga Sanctuaries in Assam, offer opportunities for viewing this magnificent animal.

Gaur, the tallest and the most handsome of the world's wild oxen, is a special attraction of Bandipur and Mudumalai sanctuaries in the South. It continues to be incorrectly known as 'Indian bison', a name given to it by Anglo-Indian sportsmen. Few jungle sights are more fascinating than the gaur seen from the back of an elephant, not too far away.

Great herds of blackbuck, the loveliest of all antelopes and the fastest of all animals, roamed the plains of India not so long ago, but their number has decreased sharply in recent years. The graceful animal can be seen in Kanha National Park in Madhya Pradesh and in Guindy Park in Madras. Chinkara (the Indian gazelle), the large, ungainly *nilgai* with spike-like horns and the unique four-horned antelope, *chowsingha*, are other antelopes capriciously distributed in the sanctuaries.

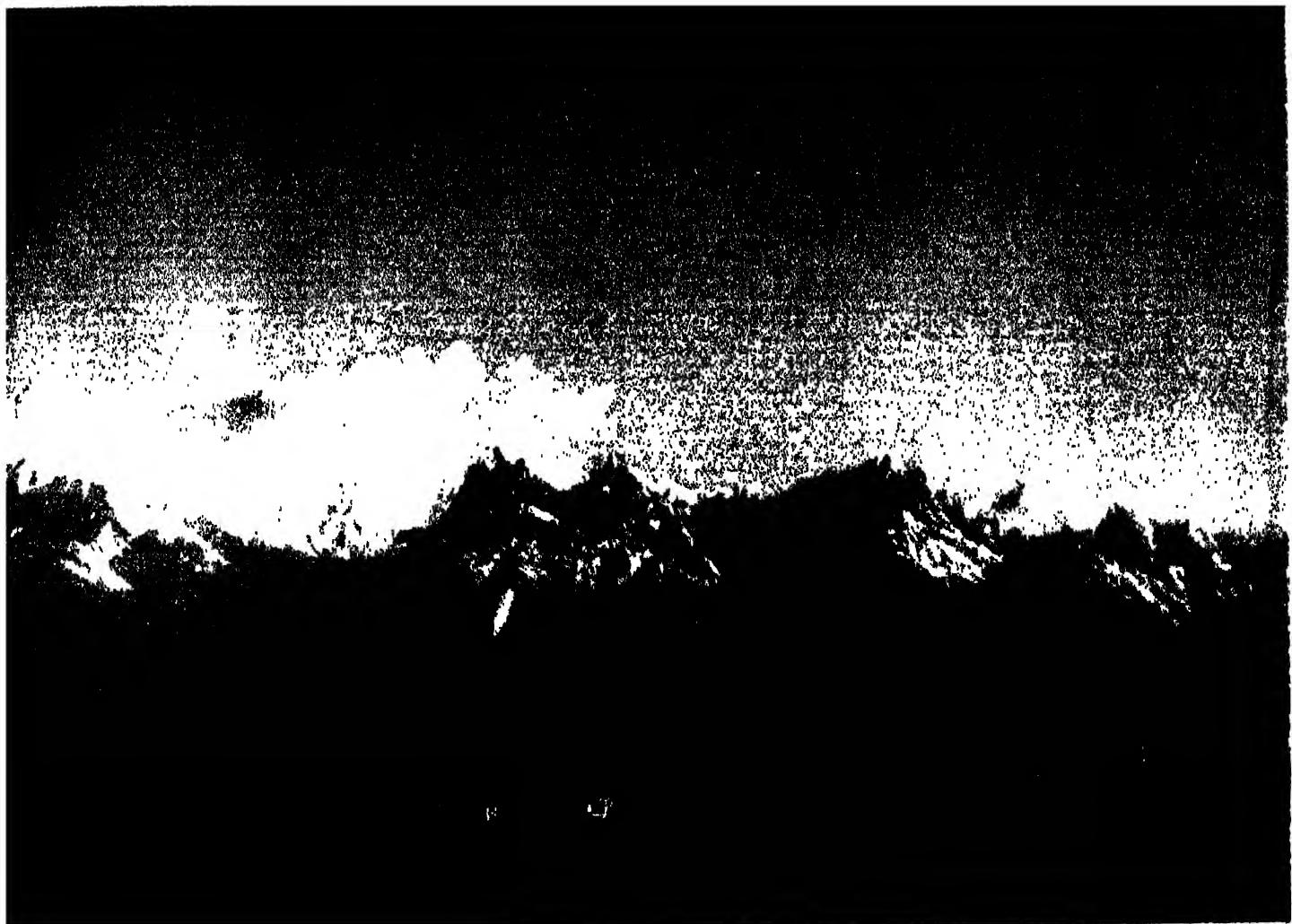
India has a greater variety of deer than any other country. The grandest of them is the *sambar* which is widely distributed all over the country. The *hangul* or Kashmir stag (related to European red deer) is to be seen in the Dachigam Sanctuary in Kashmir. The swamp deer or *barasingha* is exclusively Indian and resident in north-eastern India. The Kanha Park in Madhya Pradesh is known for this animal. The exclusively Indian *chital* (spotted deer), the loveliest of all deer; the barking deer or muntjac; the hog deer; the musk deer of the Himalayas and Kashmir; and the dinky little mouse deer are among the other species of this animal.

The wild pig, so well known for its courage, is still fairly common in many forest areas.



The inexorable growth of population and the dwindling reserves of forest have affected wild life in India, as elsewhere. The Government of India, however, is conscious of the need to preserve this national asset. Among the national parks and sanctuaries set up in the country for the protection of wild life the important ones are Dachigam in Kashmir; Corbett National Park and Chandraprabha in Uttar Pradesh; Kanha National Park and Shivpuri National Park in Madhya Pradesh; Hazaribagh National Park in Bihar; Jaldapara Sanctuary in Bengal; Kaziranga and Manas in Assam; Bandipur Sanctuary in Mysore; Mudumalai Sanctuary in Madras; Periyar Sanctuary in Kerala; and Gir Forest in Gujarat. The premier water bird sanctuaries include Keoladeo Ghana in Rajasthan, Ranganthitoo in Mysore and Vedanthangal in Madras.





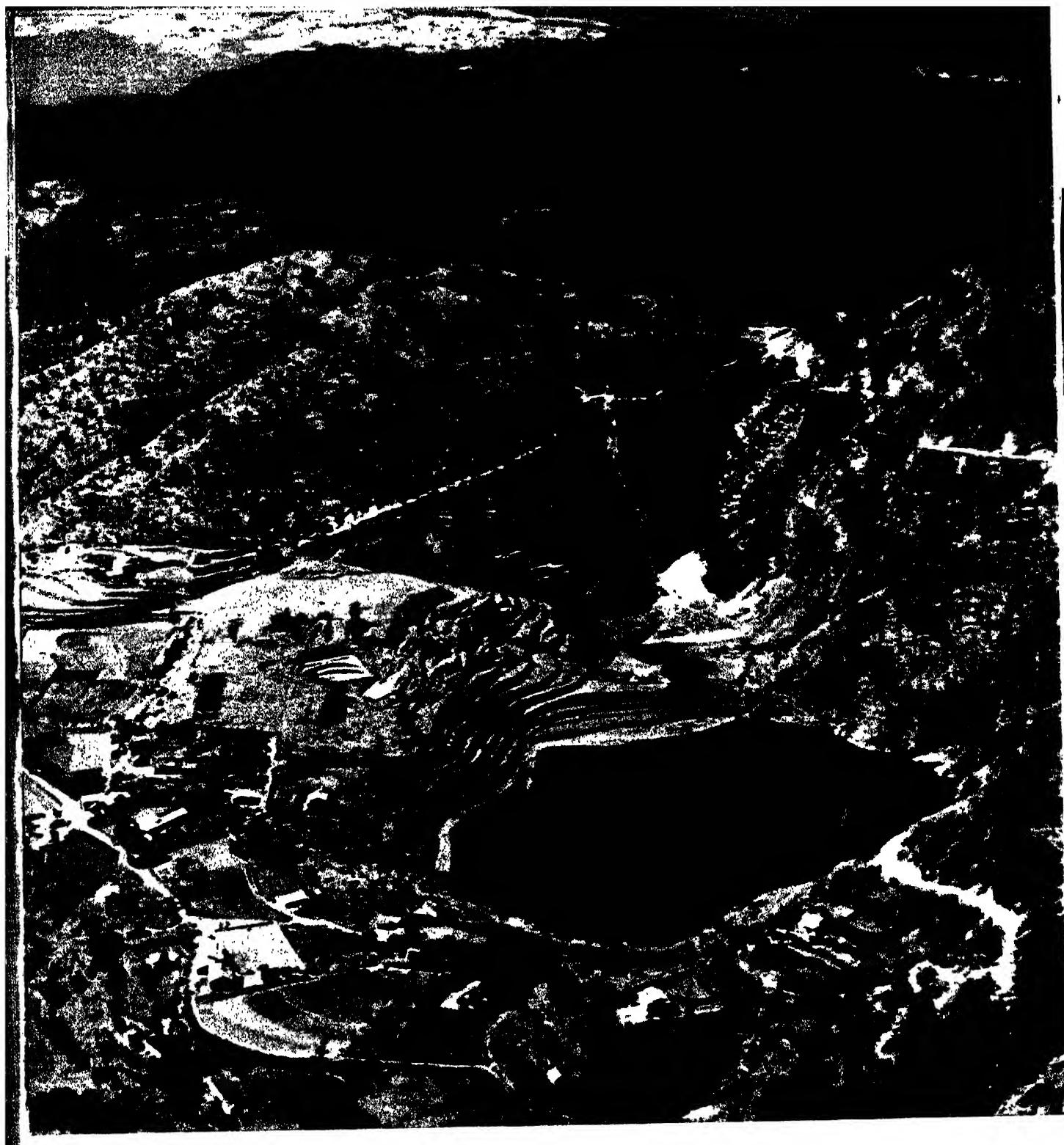
HIMALAYAN PANORAMA : The snow-covered Himalayan mountains stretch about 3,220 km. (2,000) miles along the northern boundary of India. The ancients saw in their splendour a reflection of divine majesty. Here is a grand view of the lofty mass of Kanchenjunga peak (8,586 m. or 28,168 ft.) from Darjeeling, the famed hill resort in eastern India.



PAHALGAM, KASHMIR : Situated in the picturesque Lidder valley, about 97 km. (60 miles) east of Srinagar, Pahalgam is famous for its beautiful landscape, rich in flora and fauna, springs and foaming mountain streams. It has an elevation of 2,135 m. (7,000 ft.) and enjoys invigora-
tive. This attractive tourist resort also serves as a base for treks to so-
higher mountains.



MANDI, HIMACHAL PRADESH. One of the Himalayan regions, Himachal Pradesh, has a number of places of great natural beauty in the valleys of the Yamuna, the Sutlej and the Ravi. A typical landscape of the region.



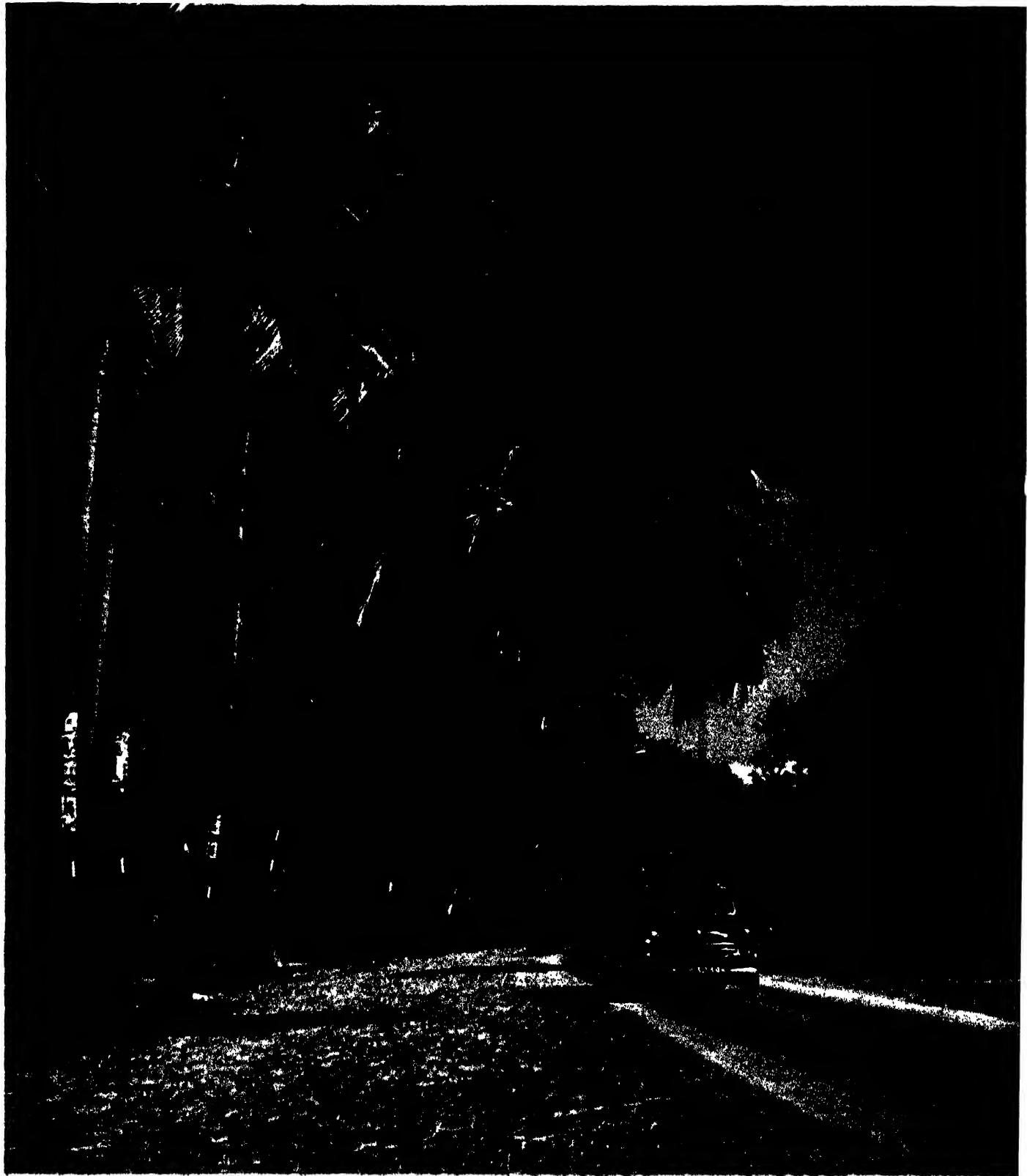
KHURPAUL LAKE, NAINI TAL : This is one of the many lakes in Naini Tal District in Uttar Pradesh. The main lake is at Naini Tal, a popular hill resort at a height of 1,829 m (6,000 ft.). With its glistening, green waters bounded on three sides by pine-clad hills, the lake offers facilities for boating and yachting.

ISLAND PALACE, UDAIPUR : Udaipur, in Rajasthan, is known as 'the city of lakes'. On the tiny islands on the steel-blue waters of Lake Pichola, with green hills on all sides, rise marble palaces. These are seen best in moonlight.





JOG FALLS, MYSORE : The river Sharavati, flowing down from the Western Ghats through luscious tropical scenery, leaps into a chasm 253 m. (830 ft.) below, providing one of the grandest of sights.

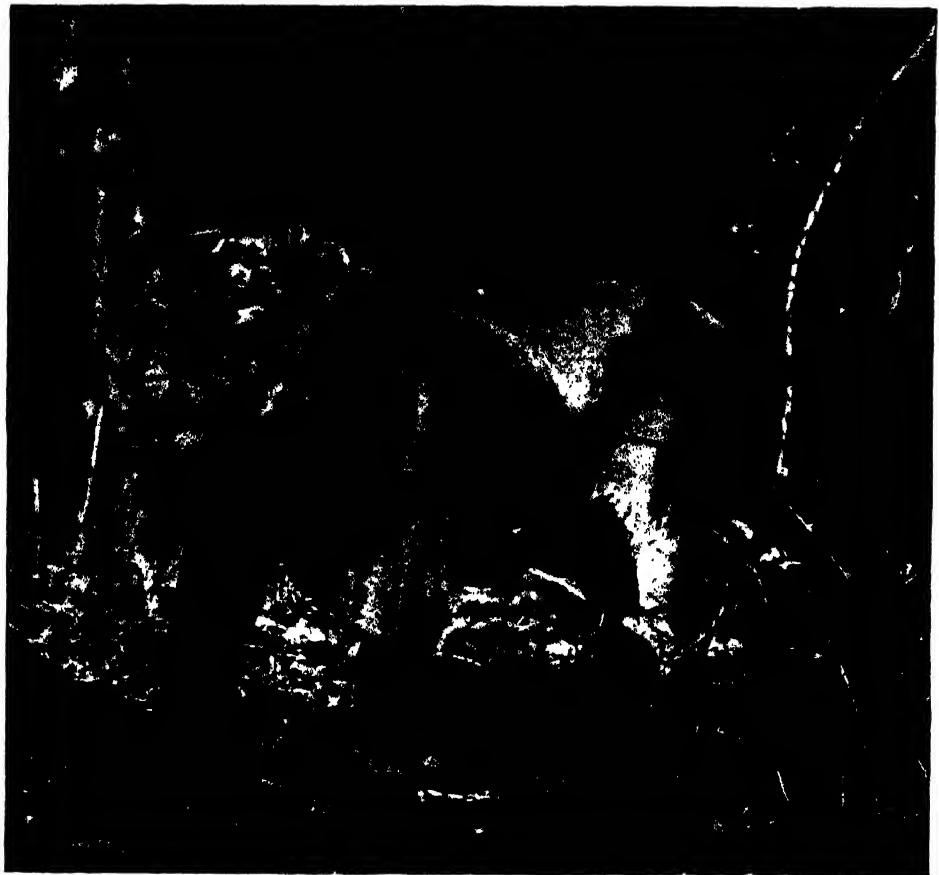


IN SOUTH INDIA : The tall, stately coconut palms fringing highways and backwaters are a familiar sight and add to the beauty of the rich landscape

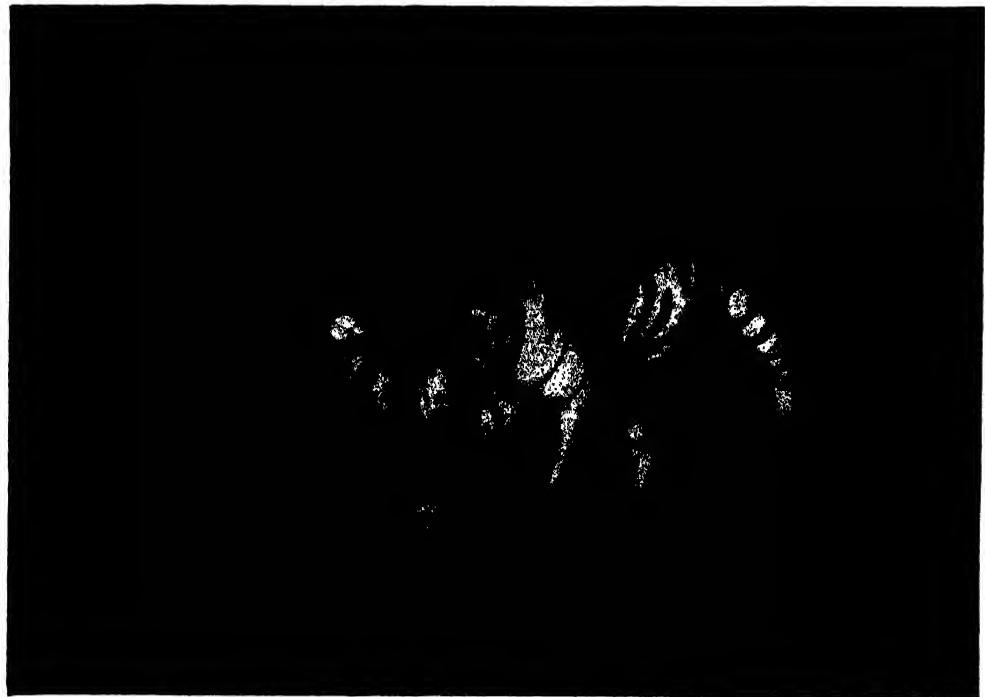


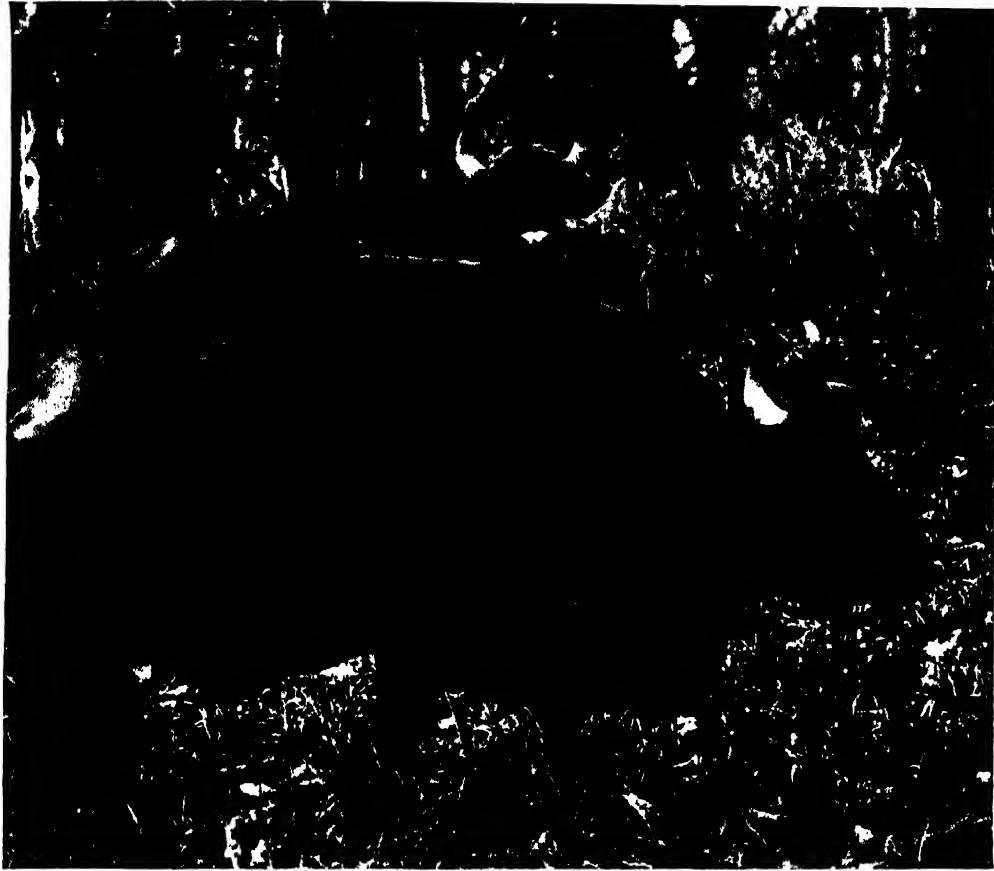
[KAZIRANGA WILD LIFE SANCTUARY, ASSAM : It is the main stronghold of the great Indian one-horned rhinoceros (seen to the left). In this Sanctuary are also found the magnificent wild buffalo, sambar, swamp deer, hog deer, pig and wild elephant. Various kinds of water birds, the florican, the partridge and many others can also be seen here. About 422 sq. km., (163 sq. miles) in area, the Sanctuary lies on the south bank of the Brahmaputra river.

THE LION : Once found in most parts of western, northern and central India, the lion lives protected in the Gir Forest Sanctuary in Gujarat in western India.



INDIAN TIGER : The most magnificent among the large cats, it inhabits the foot-hills of the Himalayas, the Sunderbans in West Bengal, the forests of central India and the highlands of the South. It is perhaps the biggest trophy for a big game hunter.





THE INDIAN BISON OR GAUR : It inhabits the hilly forests of India and is found upto an altitude of 1,800 metres (5,905 ft.). It is the largest of the existing bovines.

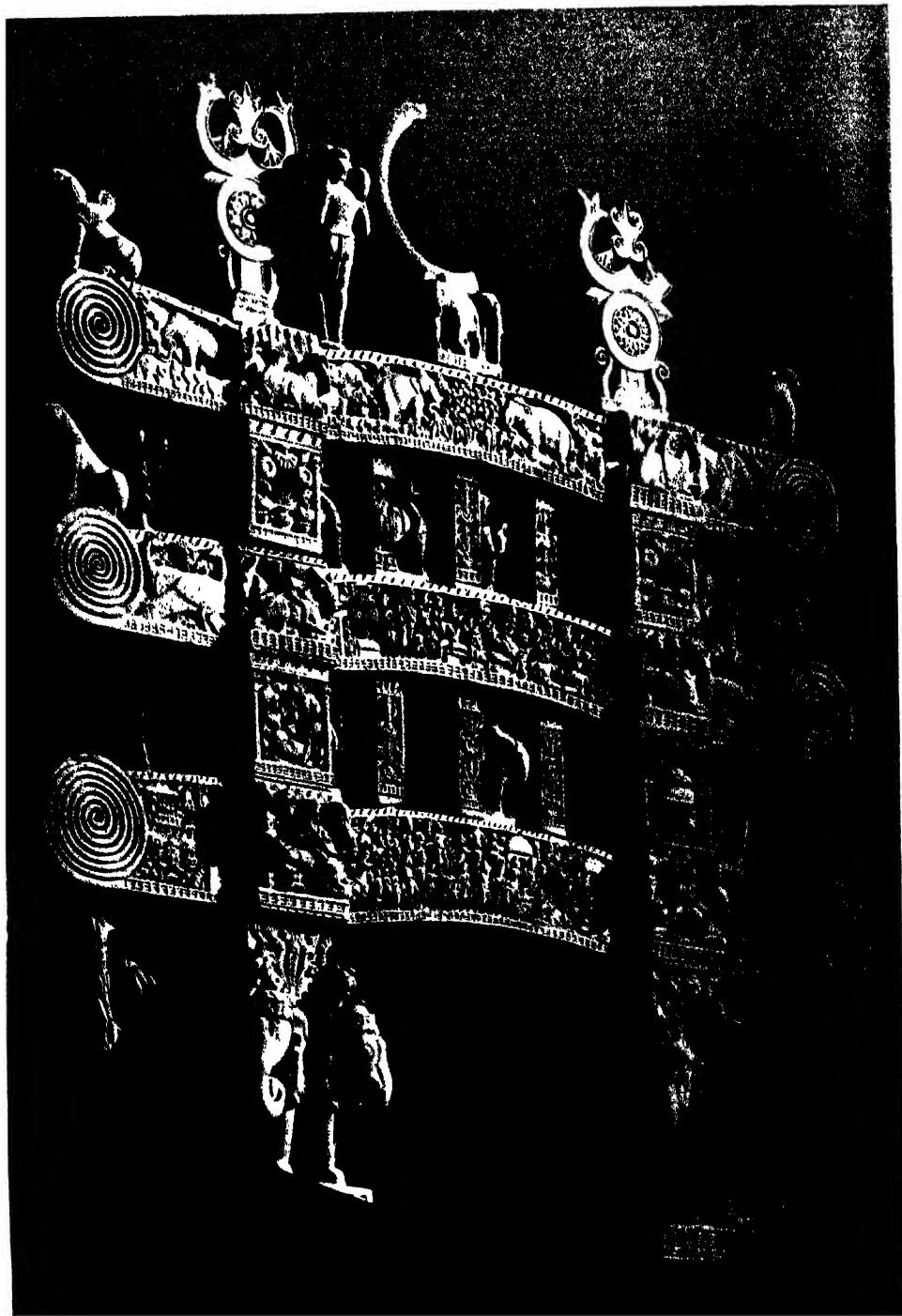


A HERD OF WILD ELEPHANTS : The elephant occurs in the forests of Mysore, Kerala, Orissa, Assam, West Bengal and in the Terai region of Uttar Pradesh. Used for haulage and in festivities, and beloved of children, the elephant is very much a part of India's life.



BULL CAPITAL : A remarkable specimen of Maurya sculpture of the time of Emperor Asoka, 3rd century B. C.

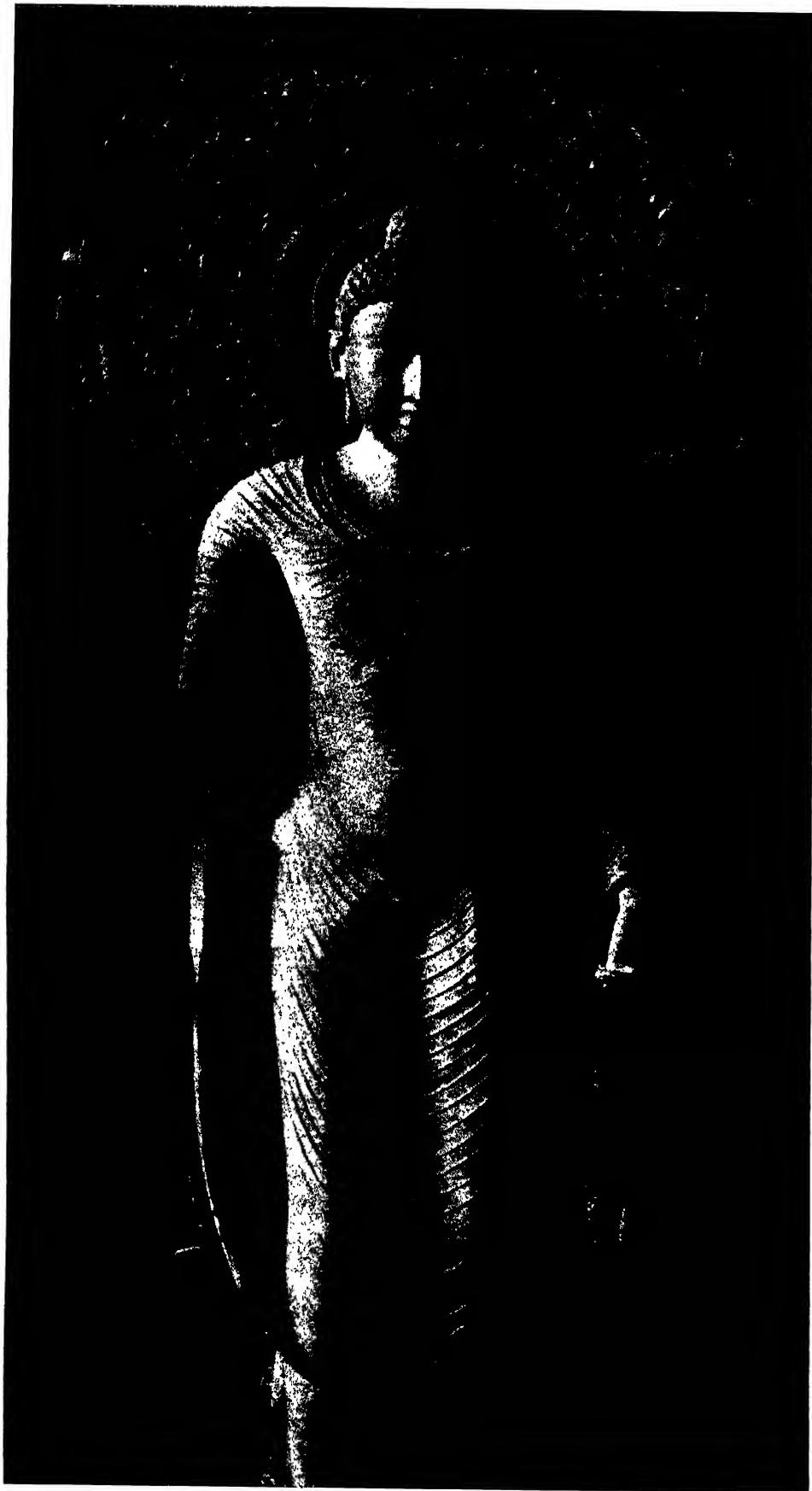
NORTHERN GATEWAY OF THE GREAT STUPA, SANCHI: The Gateway, erected about the first century B. C., represents the early Indian art of stone carving at its best. The carvings depict episodes from the life of the Buddha and the Jataka legends. The Gateway measures 8.5 m. (28 ft.) to the top of the third architrave.



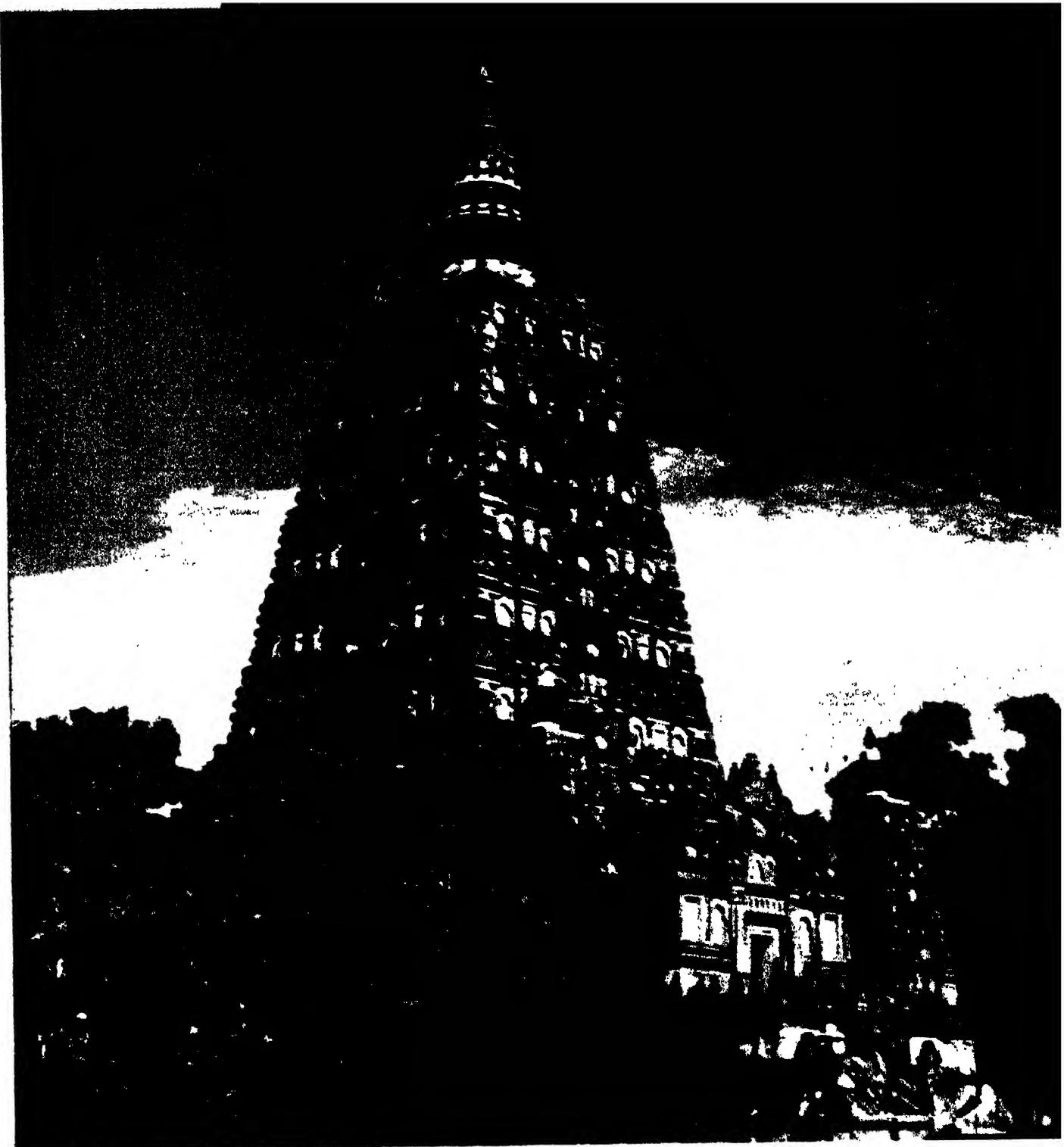
THE GREAT STUPA



THE GREAT STUPA AT SANCHI : Mound-shaped, a stupa enshrines the relics of the Buddha or a great figure of the Buddhist church. From simple beginnings, the stupa evolved into an elaborate structure with encircling balustrades pierced by gateways and adorned with beautiful sculpture.

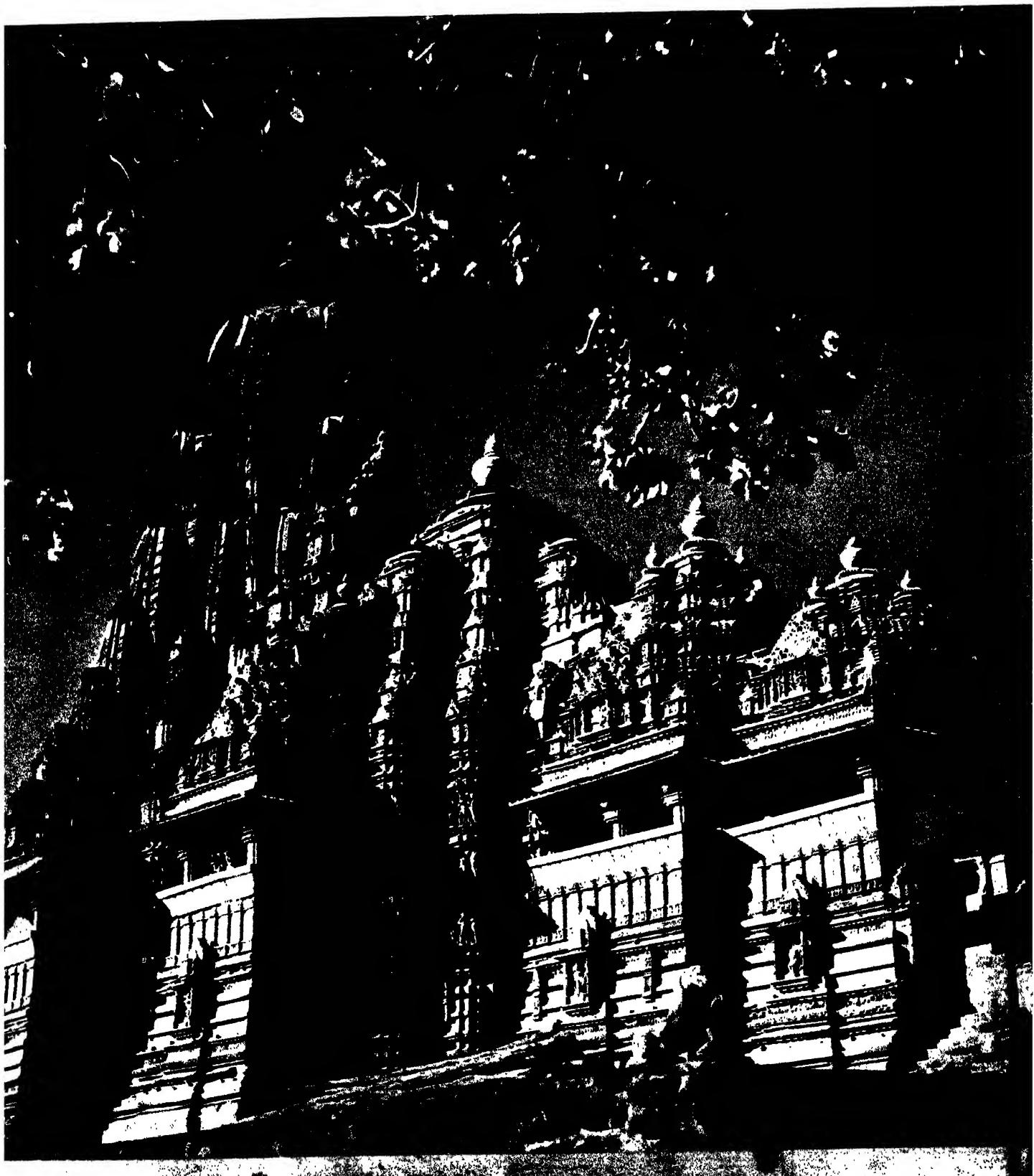


BUDDHA STATUE, MATHURA : This fifth century representation of the Buddha is celebrated for its grace, dignity and perfection of form. The large ornamented halo is typical of Gupta art (4th and 5th centuries A.D.).



MAHABODHI TEMPLE, BODH GAYA : It marks the spot where the Buddha attained Enlightenment. This temple was completely restored in the 11th century. Near the Temple stands a pipal tree believed to be a descendant of the original Bodhi tree under which the Buddha meditated.

KANDARIYA MAHADEVA TEMPLE, KHAJURAO : This is the largest of the twenty surviving temples at Khajuraho in Madhya Pradesh. These temples were built by the Chandella kings between 950 and 1050 A.D. In beauty of outline and richness of carving, these temples are unsurpassed by any similar group of monuments.



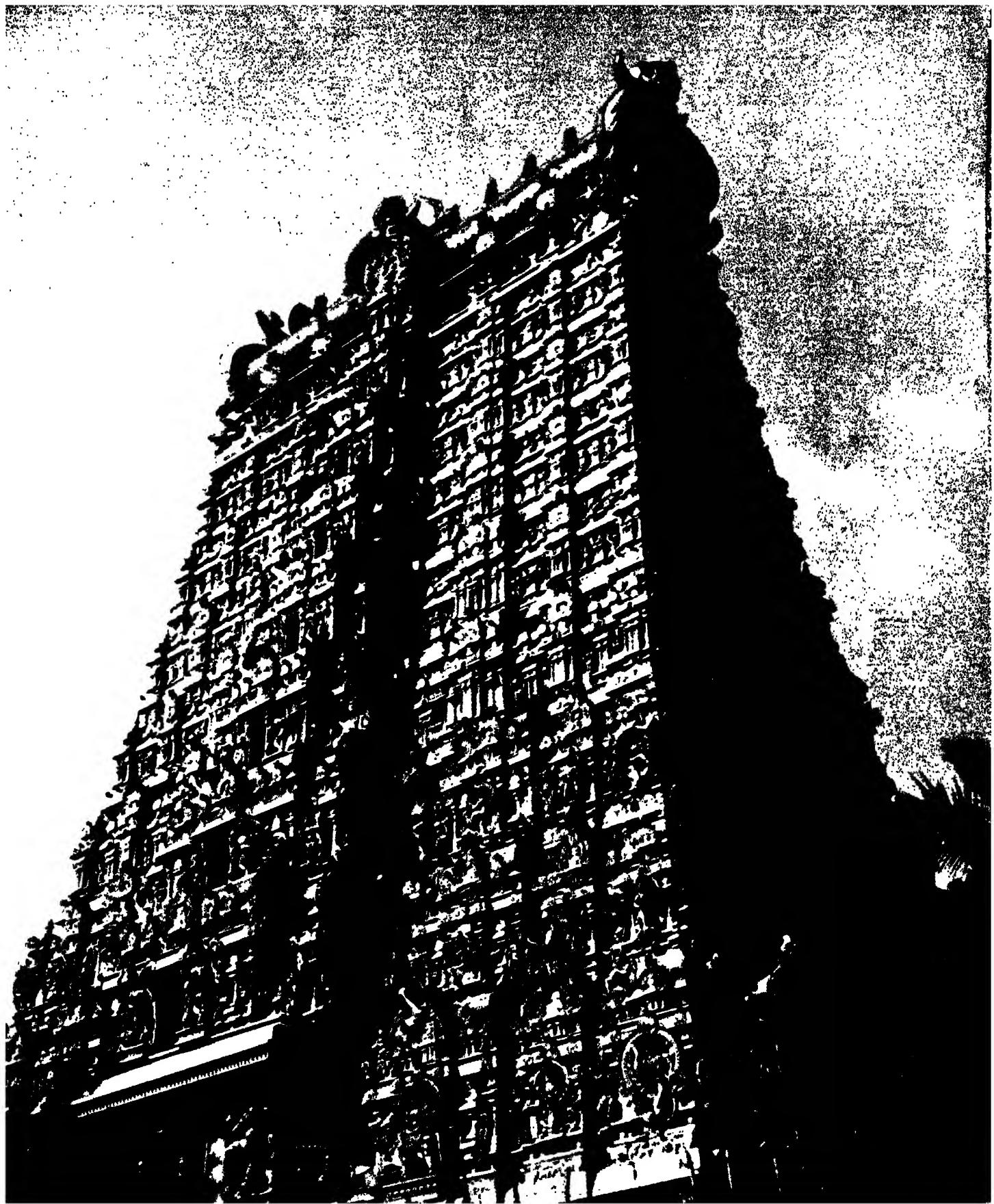


LINGARAJA TEMPLE, BHUBANESWAR : This is the finest example of Orissan temple architecture which reached its glory between the 8th and 13th centuries. The richly carved, curvilinear tower soars to a height of 39 m. (127 ft.).



SHORE TEMPLE, MAHABALIPURAM. Built in the seventh century by a Pallava king, it is an early example of south Indian temple architecture. The other attractions of Mahabalipuram are the *rathas* or temples modelled as chariots, hewn out of solid rock and covered with panels of elaborate carvings.

MEENAKSHI TEMPLE, MADURAI (right). South Indian temples are known for their stately *gopurams* (tower gateways). Seen here is one of the majestic *gopurams* of the Meenakshi temple. The temple has a thousand-pillared hall, and a set of musical pillars.





YAKSHI, PATNA MUSEUM : A specimen of Mauryan sculptural art, c. 200 B.C.

SCULPTURE FROM KHAJURAO. Medieval temple sculptures show woman in a variety of moods. Figure is of a lady applying collyrium to her eyes.





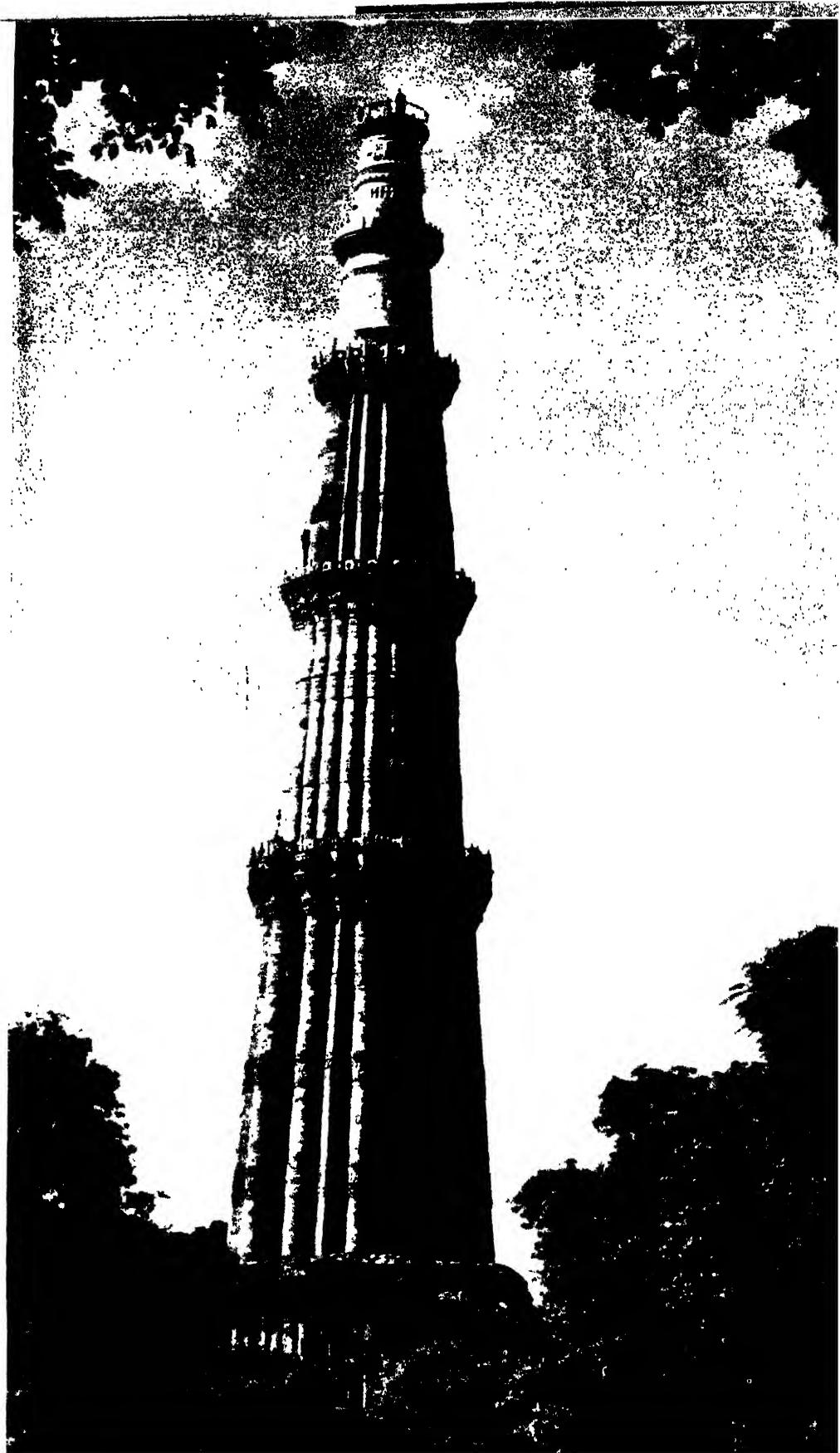
SOUTH INDIAN BRONZES The art of casting metal images attained a high degree of perfection in south India during the Chola period (10th-13th centuries A.D.). Its outstanding specimen (Nataraja) or Dancing Siva (above) symbolizing the creation and dissolution of the cosmos in dance rhythms.

Right: A Chola queen, Parvati
consort of Siva.
Below: Rama, hero of the *Ramayana*
Satyabhama, consort of Krishna





QUTB MINAR, DELHI : A specimen of early Muslim architecture in India, the 72.5-m. (238 ft.) Qutb Minar is one of the highest stone towers in the world, and perhaps the most beautiful. It was built in the 12th century. The top storey commands a panoramic view of the Capital.



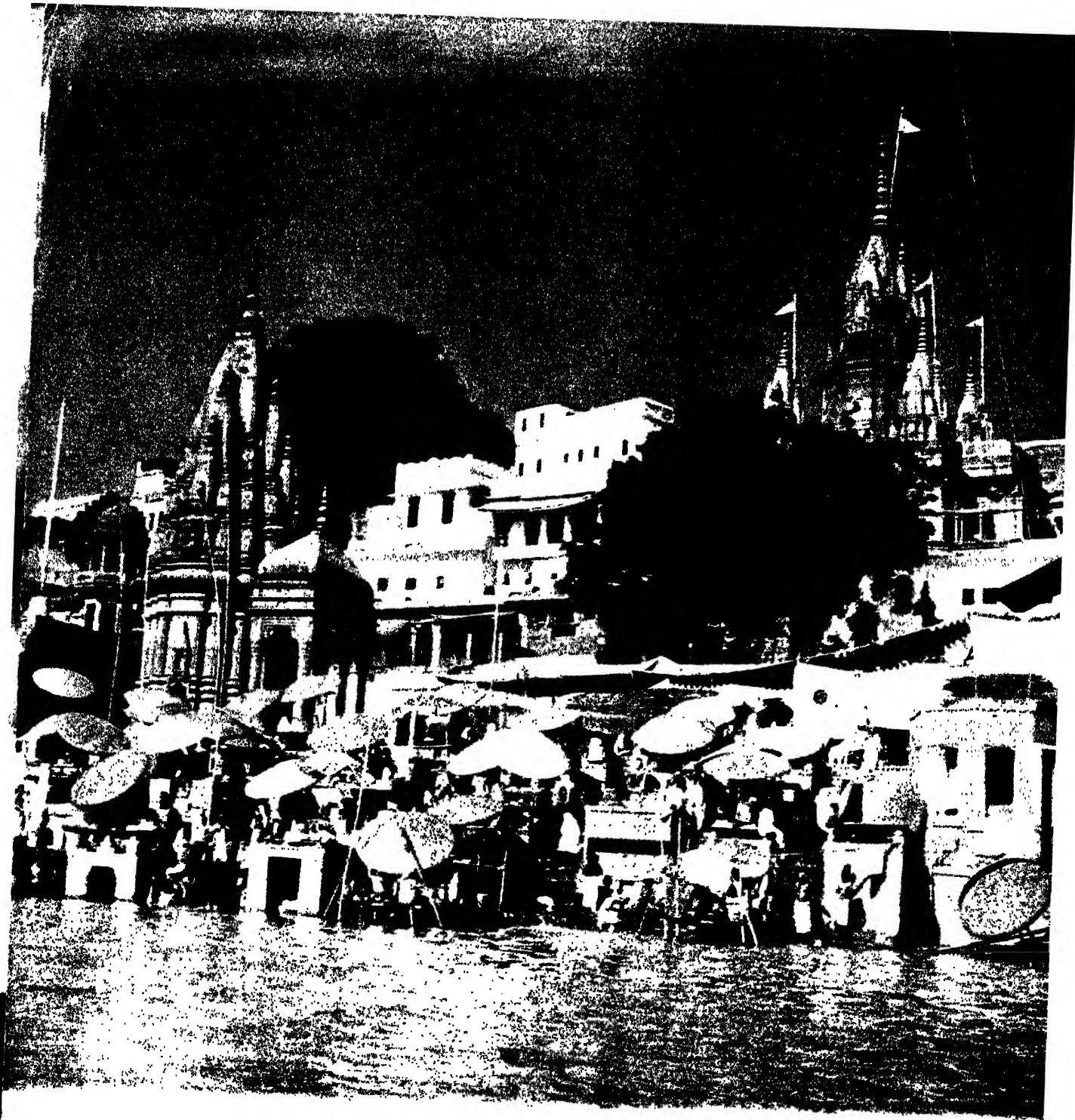
TOWER OF VICTORY AT CHITTOR, RAJASTHAN (left) : It was erected by Maharana Kumbha, ruler of Mewar, to commemorate his victory over Mahmud Khilji of Malwa in 1440. Nine-storeyed, the tower rises to 37 m. (122 ft.) and its outer surface is covered with sculptures of Hindu divinities.

BULAND DARWAZA, FATEHPUR SIKRI — This 54-m (176-ft) gigantic gateway at Fatehpur Sikri 37 km (23 miles) from Agra, is in the words of Fergusson 'noble beyond that of any portal attached to any mosque in India, perhaps in the whole world'. The magnificent red sandstone city of Fatehpur Sikri was built by Mughal Emperor Akbar and abandoned a few years later due to scarcity of water.



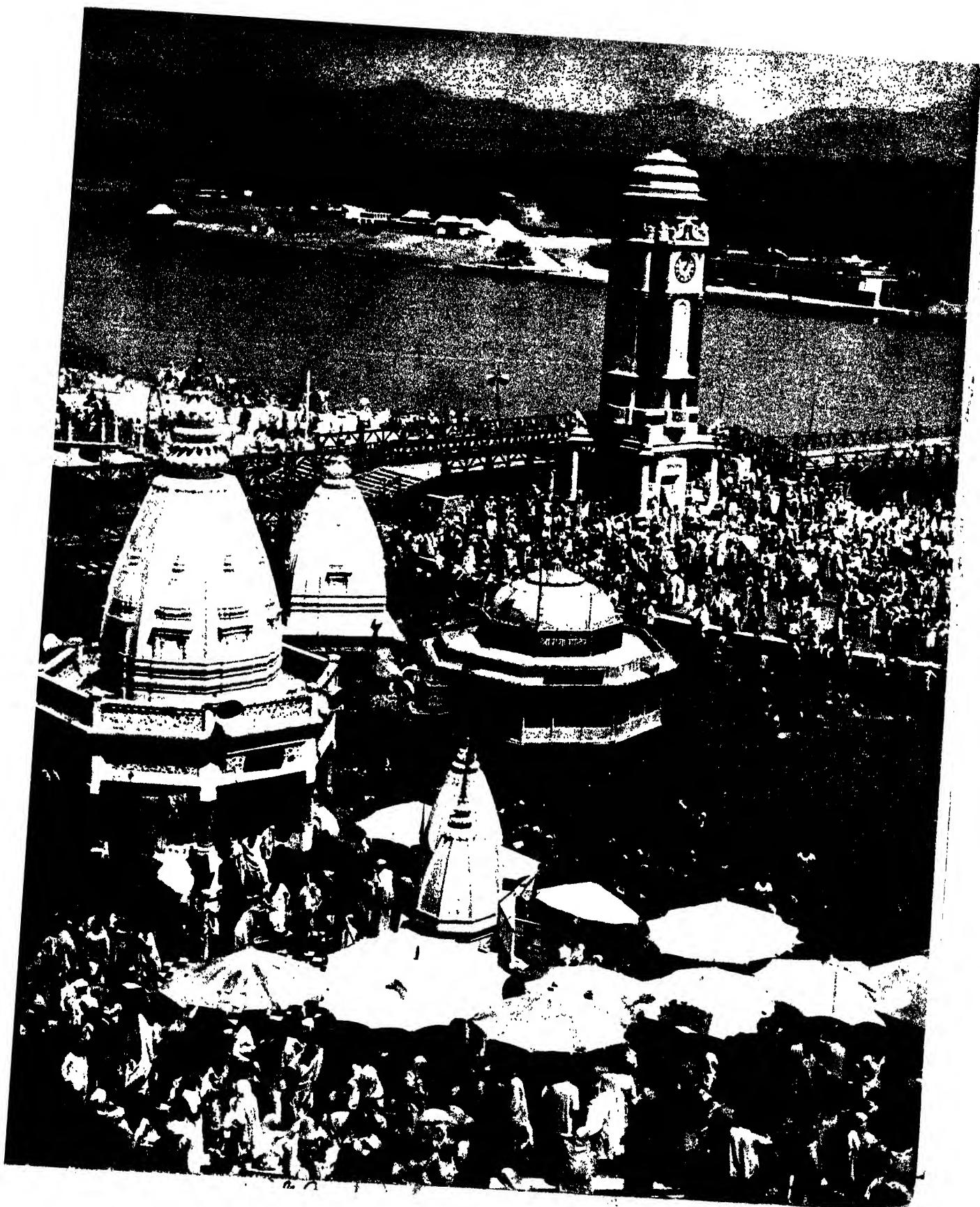
'THE SWING' by Amrita Sher-Gil

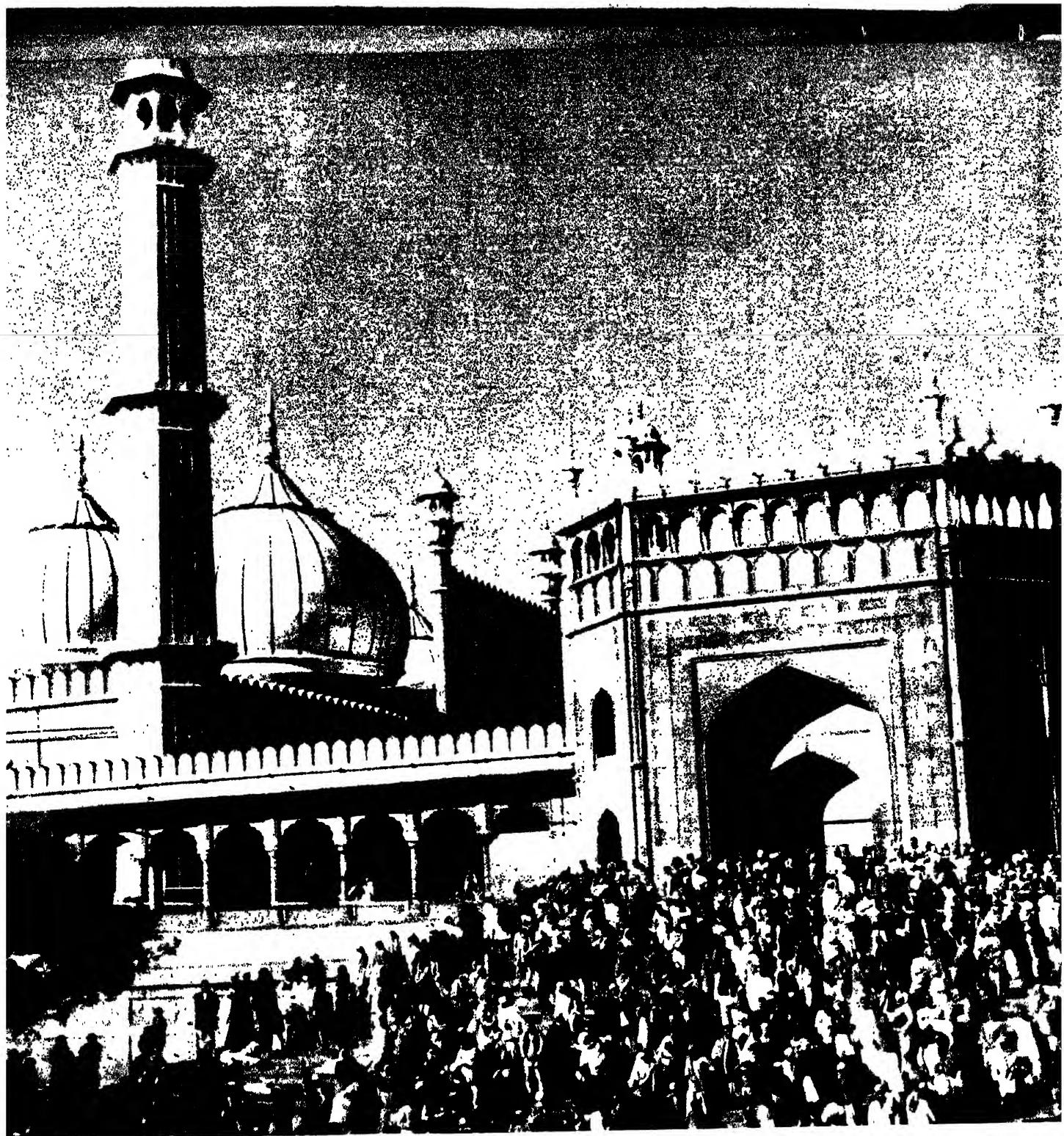




RIVER FRONT, BANARAS : Banaras, the holy city of the Hindus, lies on the bank of the river Ganga. Its array of shrines, temples and palaces, rising from the water's edge in tiers, and the thousands of visiting pilgrims, make the city look very picturesque. A visit to Banaras for a bath in the Ganga and worship at the famous Viswanatha temple is for the devout Hindu the fulfilment of a cherished desire.

KUMBH MELA AT HARDWAR (right) : A million or more pilgrims from different parts of India attend the religious congregation known as Kumbh Mela which is held at Hardwar, Prayag, Ujjain and Nasik, at stated intervals. Hardwar on the Ganga, which serves as a gateway to the Himalayan shrines, is an important place of Hindu pilgrimage.





ED AL JAMA MASJID, DELHI : Built by Emperor Shah Jahan, Jama Masjid is one of the most imposing mosques in India.

RAMLELA, DELHI (right) : Effigies of Ravana and his minions are burnt on the last day of the ten-day Dussehra festival to symbolize the destruction of evil. Portraying the story of Lord Rama, Ramlela is one of the biggest annual events in the Capital.





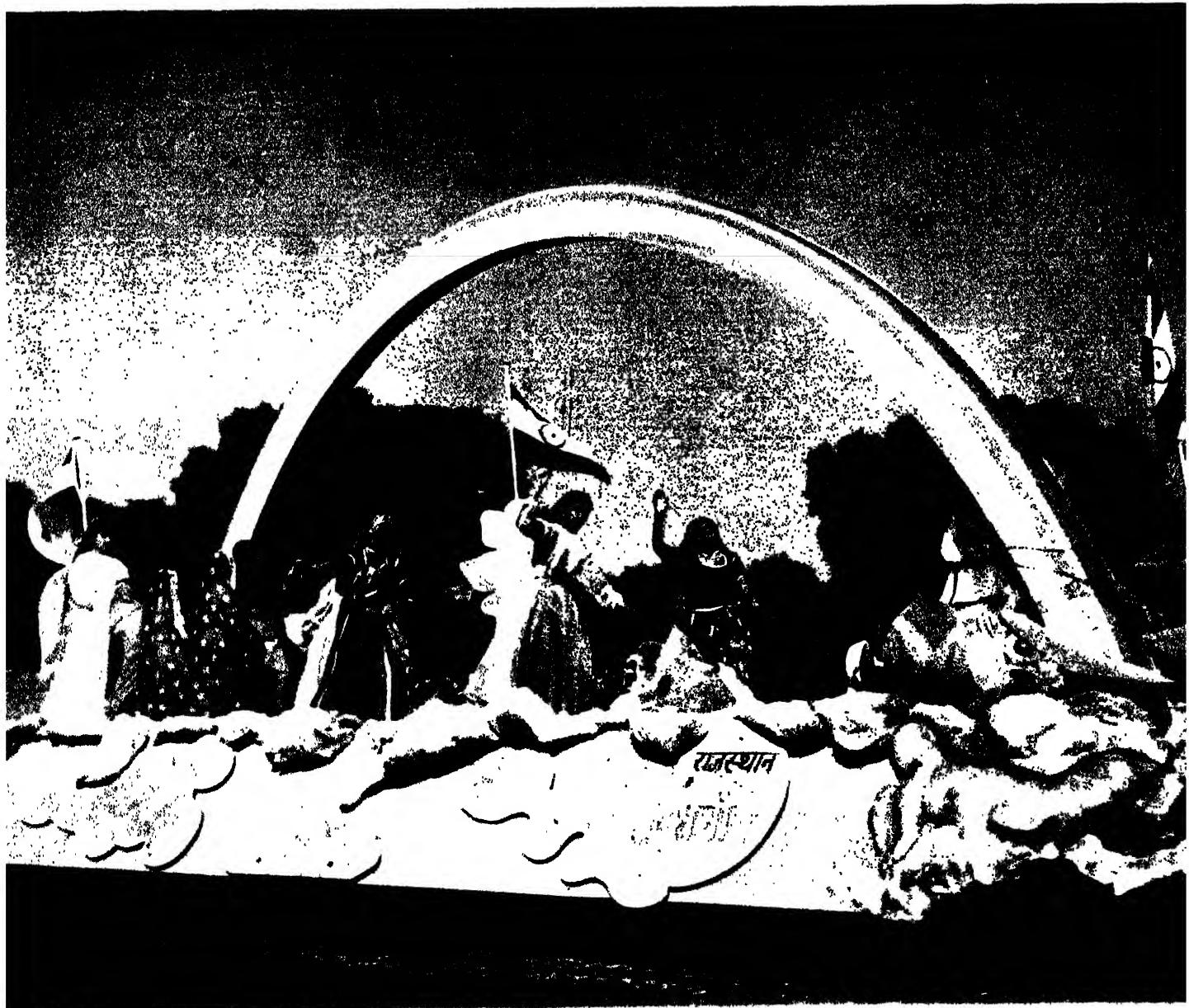
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DUSSEHRA, MYSORE : On the last day of the Dussehra celebrations, the Maharajah, seated in a golden *howdah* on a richly caparisoned elephant, goes forth in a colourful procession





REPUBLIC DAY PARADE (Left) : On January 26 every year, the people of India celebrate the inauguration of the Republic. In Delhi a parade by contingents of the Armed Forces, a march past by school children and a cultural pageant including tableau and folk dances from all the States of India form part of the celebrations.



REPUBLIC DAY PAGEANT : A tableau "Fairy Queen" from the State of Rajasthan.



NAGA FOLK DANCE : The folk dances of the Nagas who live in the frontier regions in North-East India are a regular feature of the Republic Day festivities in the Capital. These dances are noted for their exciting rhythm.

BIHNGRA DANCE OF THE PUNJAB : A community dance, the Bhangra is marked by its vigour and spontaneous hilarity. The Bhangra forms a popular number in the Republic Day festivities in Delhi.





KATHAK DANCE. Kathak is one of the classical dance forms of India. In this dance *mitra* or pure dance predominates, and *abhinaya* or interpretation of ideas is secondary. The dance is executed to complicated time-measures and is replete with decorative movements. The rendering involves intricate footwork.



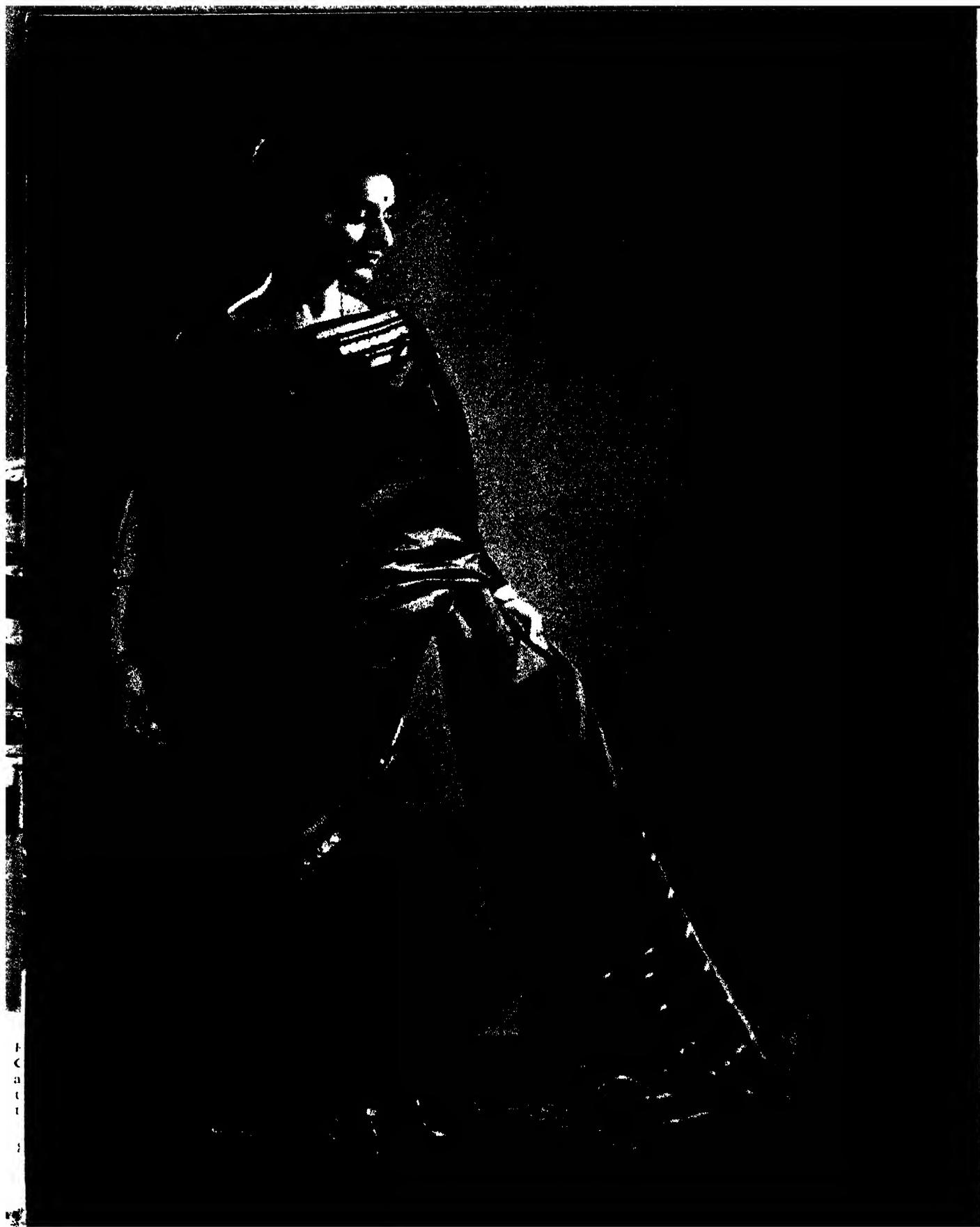
ORISSA Dancer. This dance from the State of Orissa is marked by the beauty of poses and vivacity of movements.



SCENE FROM THE RAMAYANA BALLET : A henchman of Ravana, in the guise of a golden deer, attempts to beguile Sita in order to lure away her consort, Lord Rama, who goes chasing it.



SOME MUSICAL INSTRUMENTS With a living tradition of many thousand years, Indian music is one of the most highly evolved artistic systems in the world. A large variety of string and wind instruments is used, and the drums have a character of their own. Girls (from left), playing on the Veena, Flute, and Sitar are accompanied by the Tabla player.

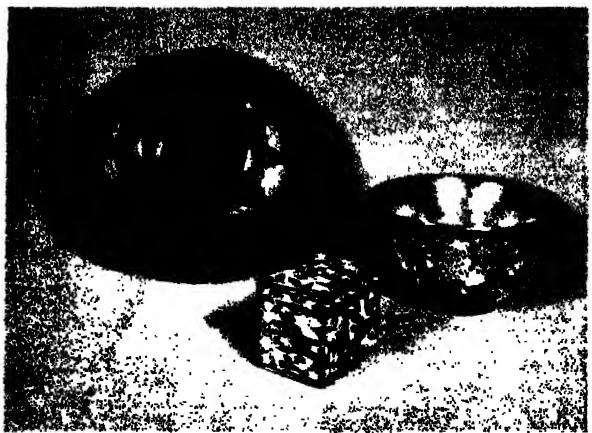


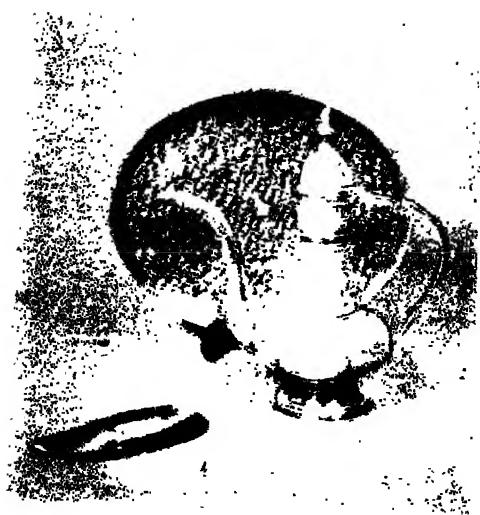
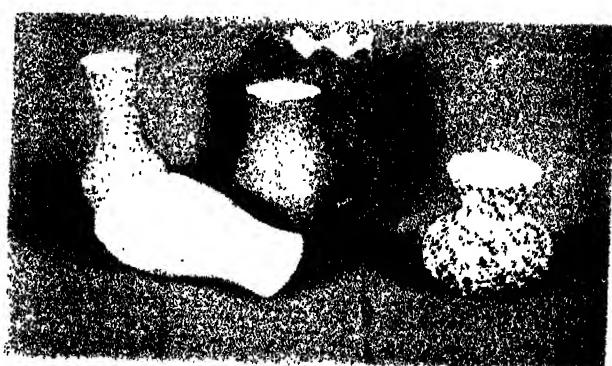
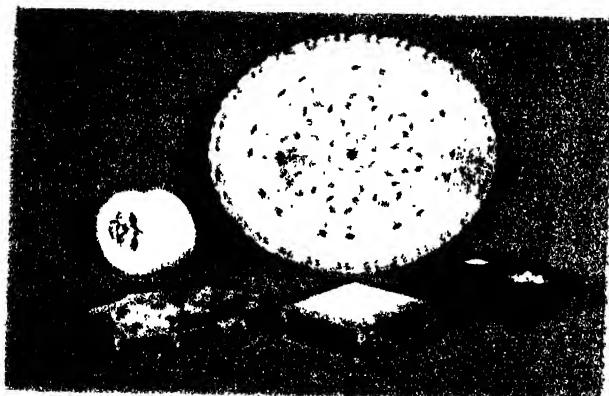
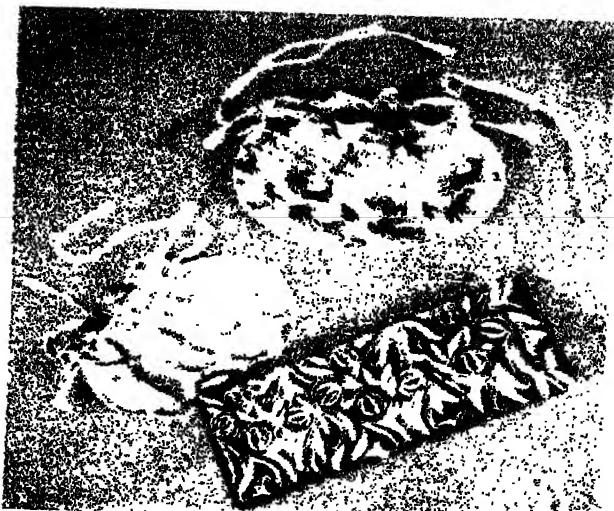


RAJASTHANI COSTUME It consists of the *ghagra* (skirt), the blouse, and the *oohm* (mantle) worn gracefully on the head, with matching jewellery.



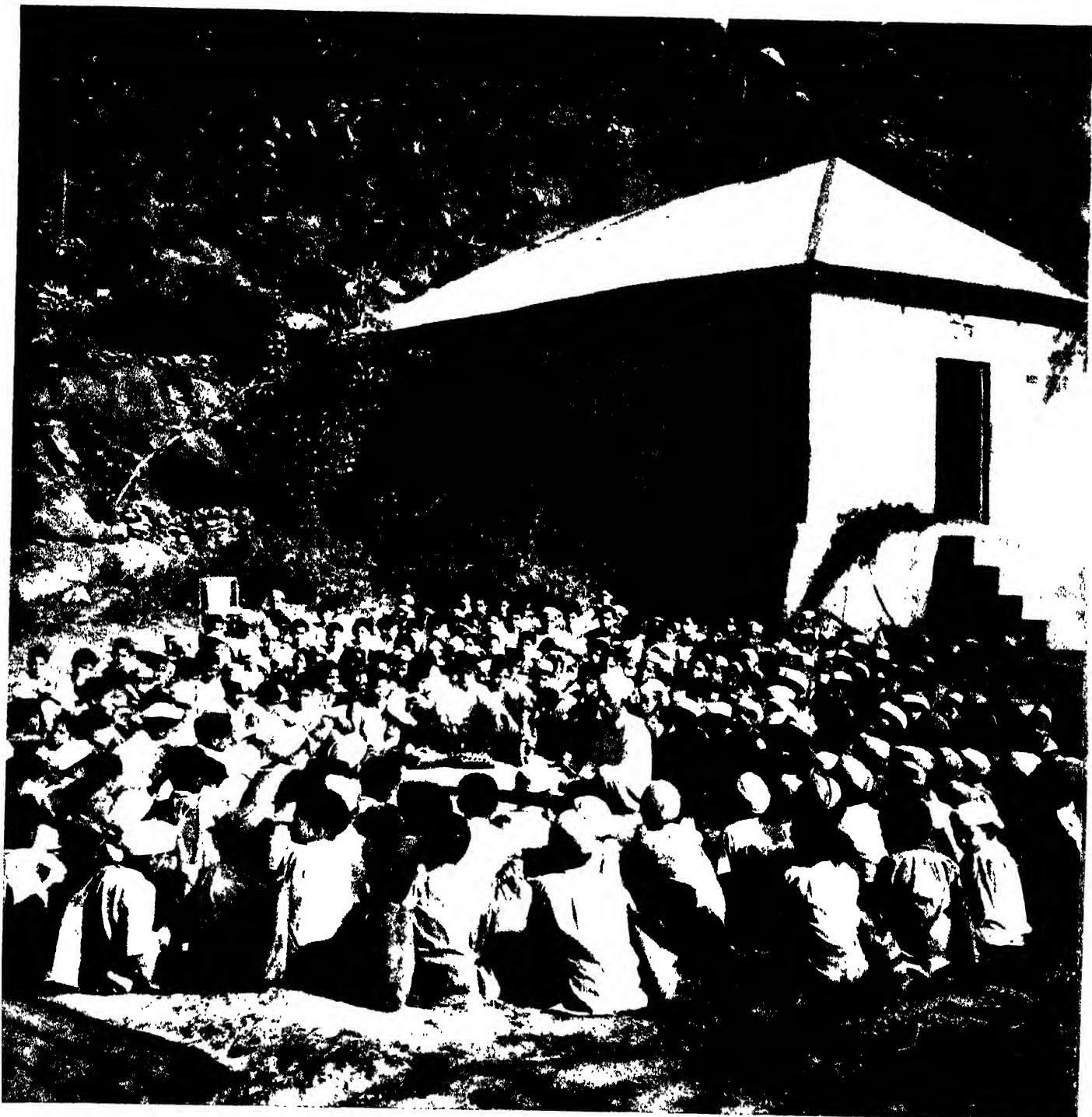
HANDICRAFTS : An instinctive feeling for beauty, infinite patience and the accumulated experience of centuries enable the Indian craftsmen to produce articles of rare excellence and design. While having a utility value, these vivid creations serve as a vehicle of the artistic expression of the community. Among the media used are wood, metal, clay, leather, silk, cotton and wool, grass, ivory, *paper mache*, bullock horn and lac. Here are seen a few specimens of handicrafts.







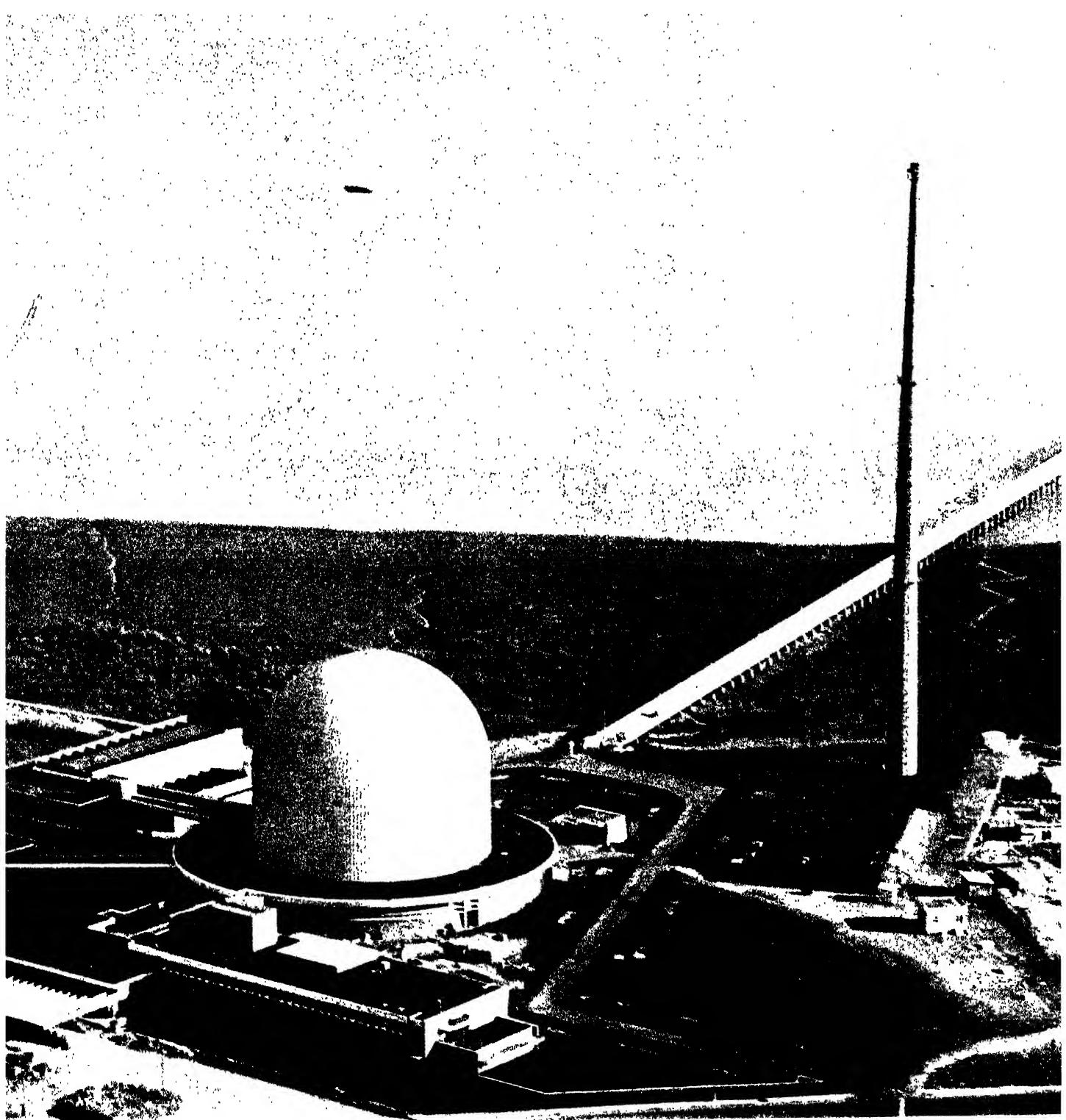
MORE EDUCATION : Children at a nursery school. India attaches great importance to education at all stages, which provides the key to people's participation in the current development programmes. The Indian Constitution lays down that the State should provide free and compulsory education for children up to the age of 14.



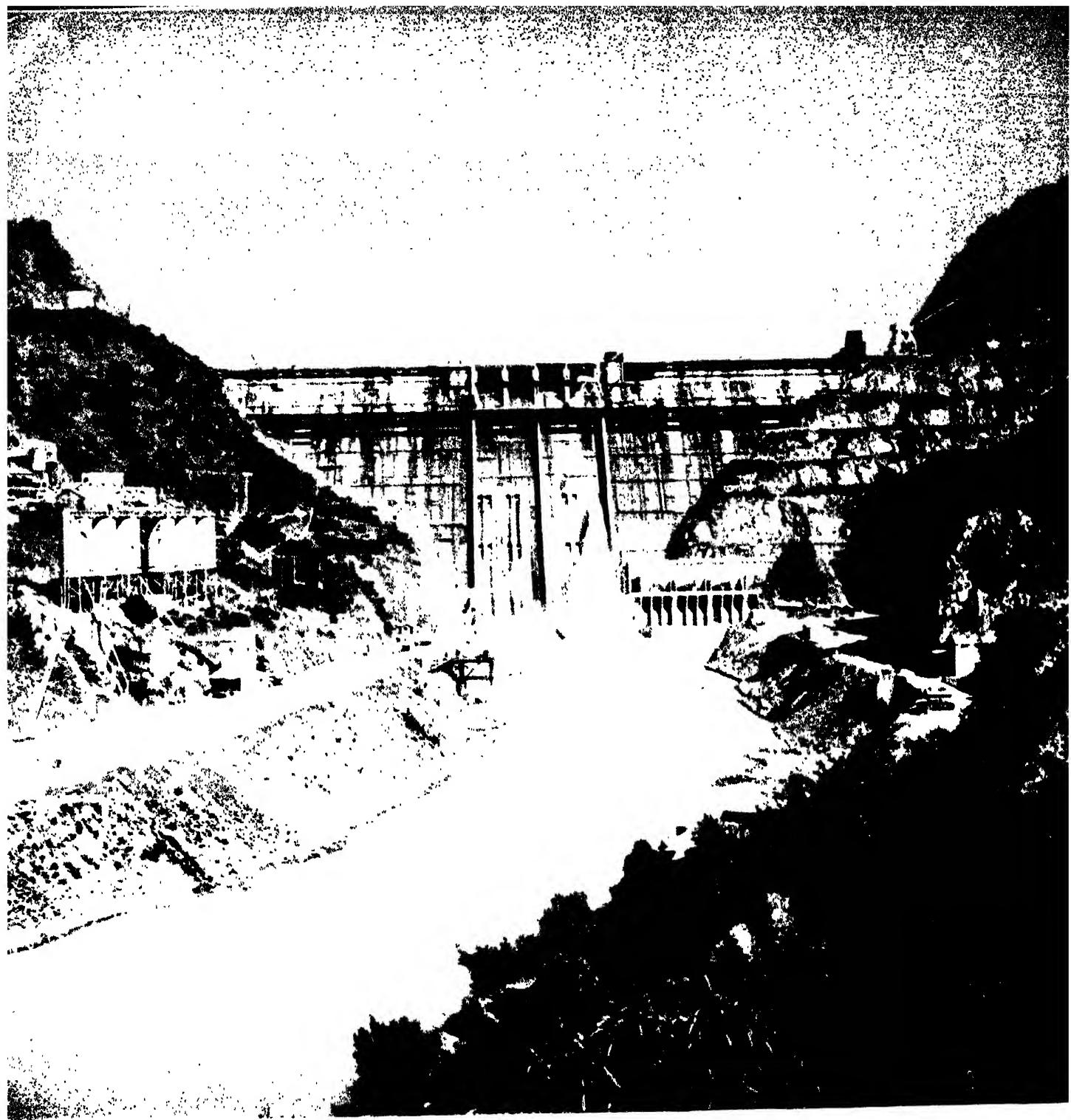
AN OPEN-AIR SCHOOL IN A VILLAGE : This is a familiar sight in India engaged in an all-out effort to take education to the vast masses of the countryside.



INSIDE A HOSPITAL. Health problems posed a challenge to India. After independence, a massive programme was launched to fight disease and malnutrition and to expand facilities for treatment, preventive care, and training of personnel.

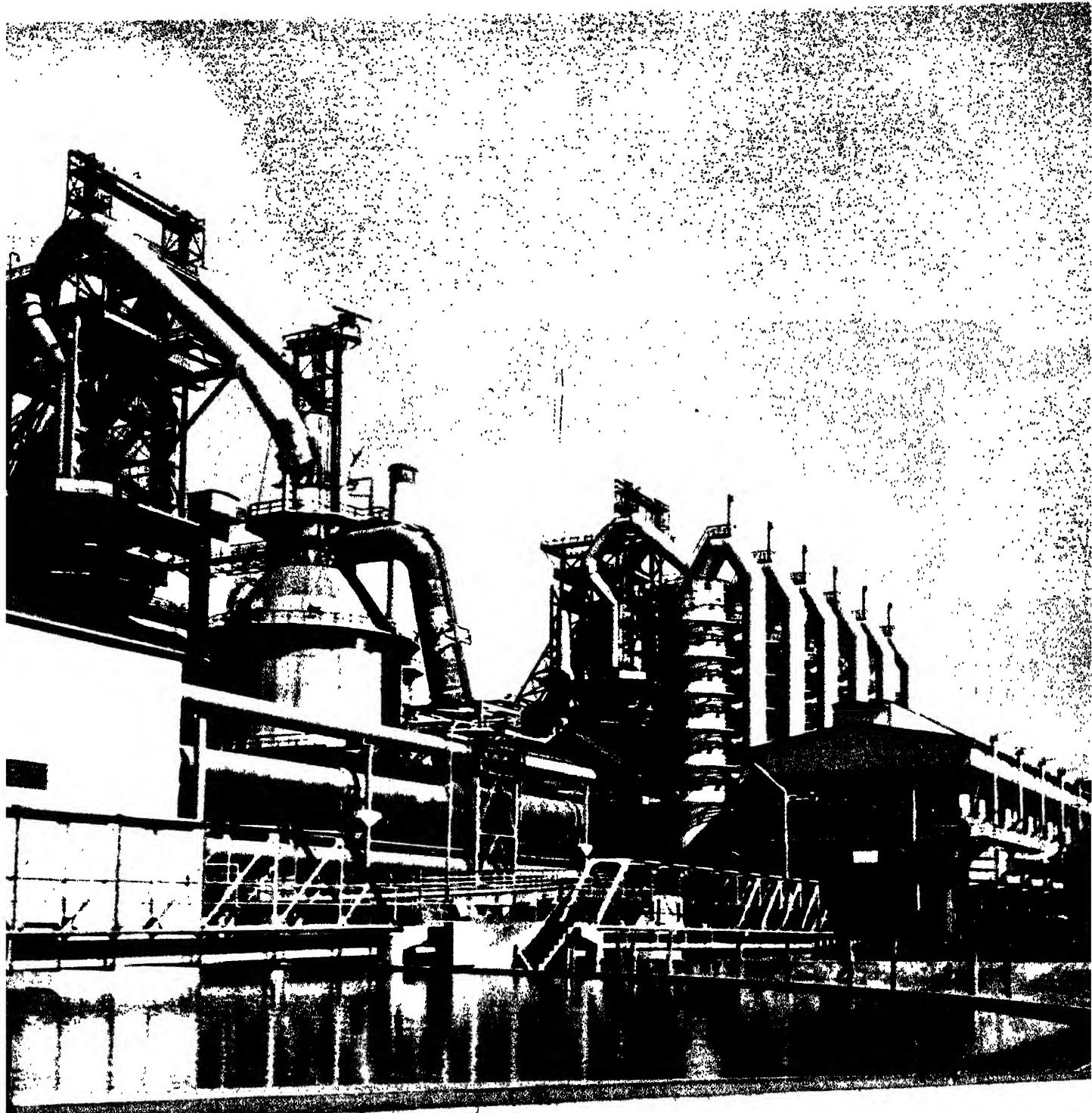


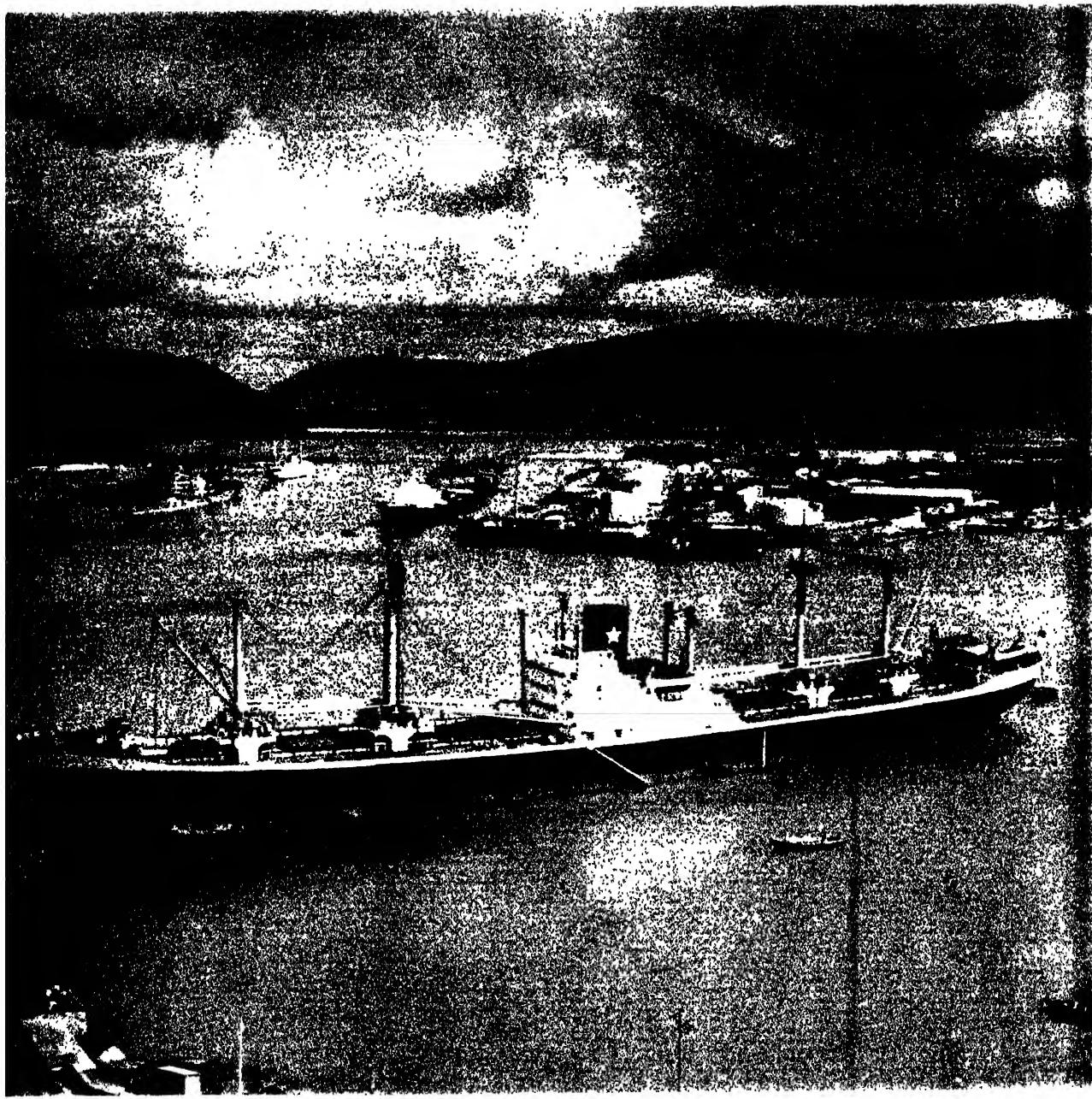
INDIA-CANADA ATOMIC REACTOR. India has made noteworthy progress in the development of atomic energy for peaceful purposes. The Atomic Energy Establishment is located at Trombay, near Bombay. The first atomic reactor, Apsara, was inaugurated in 1956. Above is seen the India-Canada Reactor, potentially one of the world's biggest isotope-producers.



BHAKRA DAM • The most celebrated of India's 'temples of the new age', the Bhakra Dam in the Punjab spans a gorge of the Sutlej river in the Himalayan foot-hills. Standing 225m. (740 ft.) it is the highest straight gravity dam in the world, representing a great engineering feat. It took eight years to build. Waters from its vast reservoir can irrigate annually 3.6 million acres of land, and can generate 1.2 million kw. of power.

ROURKELA STEEL PLANT - During India's Second Five Year Plan (1956-61) three steel plants with an initial capacity of one million tons each were set up. These are at Rourkela in Orissa, Bhilai in Madhya Pradesh and Durgapur in West Bengal. The plants are now being expanded to meet the increasing requirements of India's industries.





VIJAYADEEPNAM PORT AND SHIPYARD. The Hindustan Shipyard at Visakhapatnam on the east coast, is the first of modern India's shipyards. As India's industrial and commercial activities are increasing, the need is being felt for more ships both for coastal and trans-oceanic trade and a second shipyard is proposed to be built at Cochin on the west coast.

